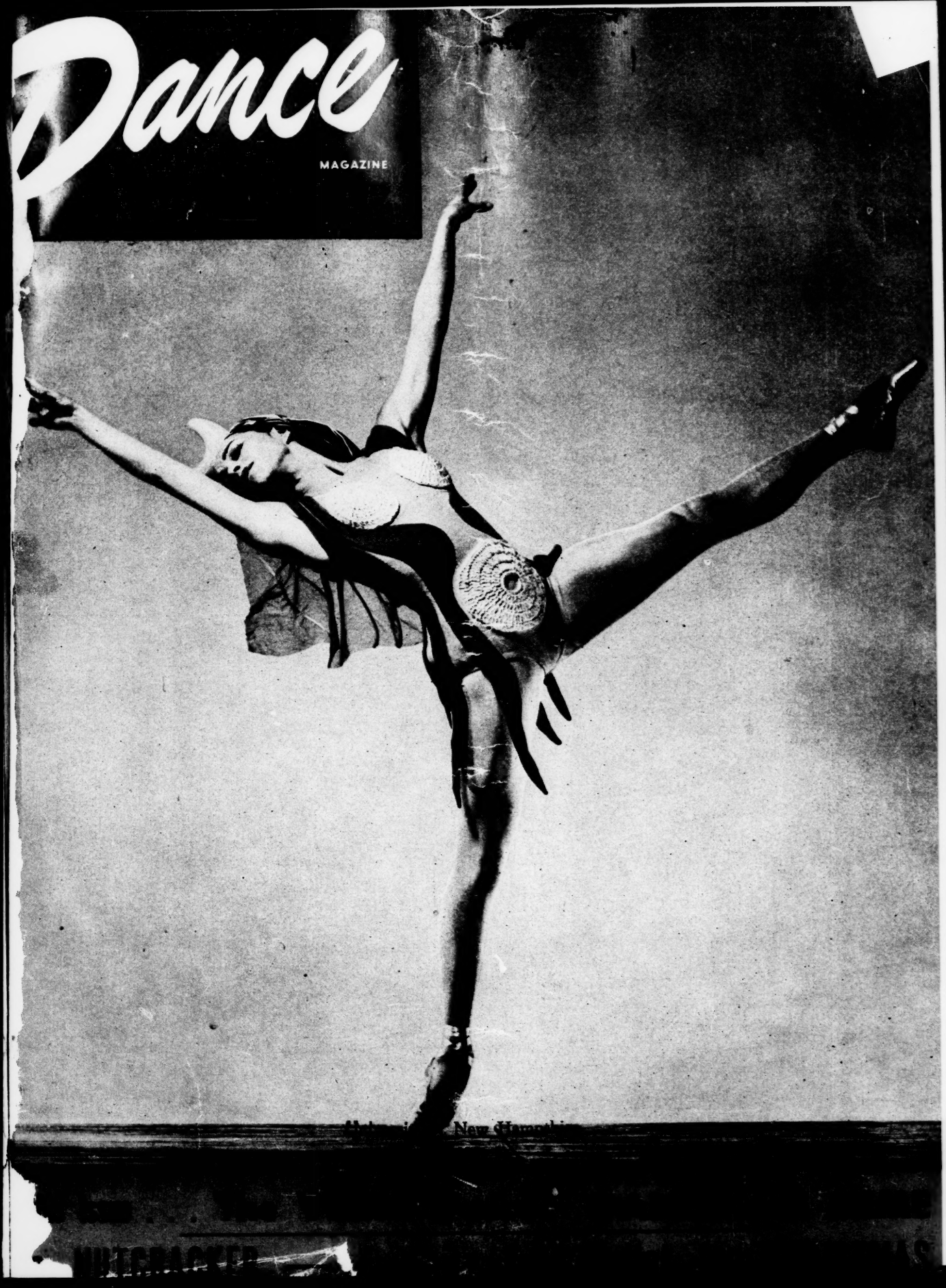
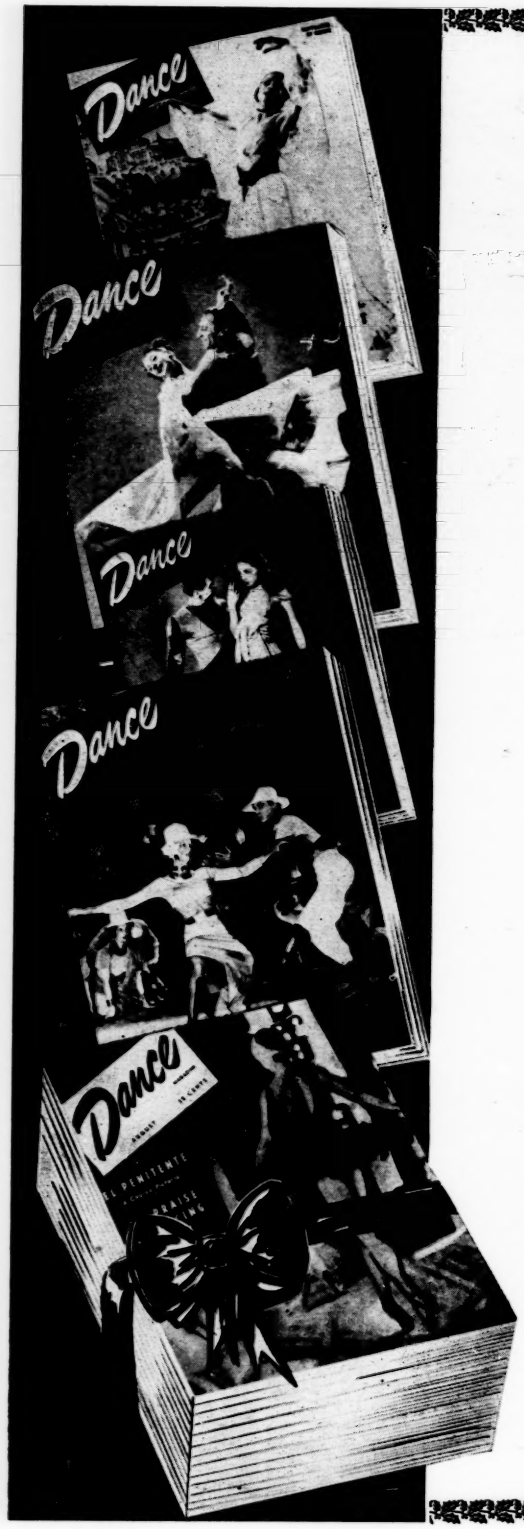
Dance

MAGAZINE





SOLVE YOUR CHRISTMAS SHOPPING PROBLEM NOW!

GIVE THE CHRISTMAS PRESENT WHICH YOU FIND INTERESTING, USEFUL AND ENTERTAINING . .

Dance MAGAZINE

YOUR GIFT SUBSCRIPTION . . . . . TO DANCE MAGAZINE . . . . . WILL BE GRATEFULLY APPRECIATED BY THE RECIPIENT . . . . . ELIMINATES WASTE SHOPPING TIME . . . . . HELPS YOU TO KEEP WELL WITHIN YOUR BUDGET.

Act Now!

FOR SPECIAL CHRISTMAS MONEY SAVING PRICES

DANCE Magazine makes an ideal Christmas gift . . . It is a gift that keeps on giving . . . Twelve gracious reminders of your good wishes and friendship . . . DANCE is a glamorous . . . Entertaining . . . Beautiful gift.

SEND YOUR ORDER TODAY

SAVE MONEY **SAVE TIME**

Special Christmas card announcing your gift and conveying your "Season's Greetings" sent with every subscription.

Christmas Gift Rates

One year subscription $3.75
Additional subscriptions (each) $2.75

Special price applies only when two or more subscriptions are sent in at one time.

Above rates are for U.S., its possessions and Canada. Add 50c for Central and South America and $1.00 for other countries.

CHERYL CRAWFORD *presents*

LOVE LIFE

A NEW MUSICAL HIT

BOOK AND LYRICS BY
ALAN JAY LERNER

MUSIC BY
KURT WEILL

DIRECTED BY **ELIA KAZAN**

CHOREOGRAPHY BY **MICHAEL KIDD**

With

NANETTE FABRAY and RAY MIDDLETON

SETTINGS DESIGNED BY **BORIS ARONSON**

COSTUMES DESIGNED BY **LUCINDA BALLARD**

MUSICAL DIRECTOR: **JOSEPH LITTAU**

LIGHTING BY **PEGGY CLARK**

MUSICAL ARRANGEMENTS AND ORCHESTRATIONS BY **MR. WEILL**

AND

Featuring **FABRICS** *by* **DAZIAN'S**

ESTABLISHED 1842

The World's Largest and Oldest Theatrical Fabric Organization

142 WEST 44th STREET • NEW YORK 18, N. Y.

Outstanding Ballet Books

Approach to the Ballet . . $5.00
by A. H. Franks

Discusses the technique of dancing, reaching beyond the first impressions of verve, color and music. Leads the way to full appreciation through understanding of choreographic theories. Traces development of ballet from ancient ritual dances, through various national phases, to the now-formalized style. Highlights Diaghilev, Cecchetti, Pavlova, Fokine, Nijinsky, Karsavina, Massine, Balanchine, and others. 40 full-page photos and 30 smaller halftones. 285 pages.

Ballet School $8.50
by John Gabriel

Expert photography captures the consecutive phases of intricate choreographic positions, steps and movements. The running text explains the exact execution of the various phases. Movie-like sequences of the dances of Markova, Danilova, Petroff, Riabouchinska, Toumanova, Carter, Turner, and others. A profusion of photos immediately translates a high specialized terminology into a visual language for teacher and student as well as for all who seek a fuller appreciation of ballet. 128 pages.

At your local bookstore or from

PITMAN PUBLISHING CORP.
2 W. 45th STREET, NEW YORK 19, N. Y.

Chicago National Association Of Dancing Masters

All day meetings February 6th and April 3rd, 1949

Non-member teachers cordially invited to be with us.

Announcements will be sent to all who may be interested in attending.

Dance books and Single sheet routines on sale. Folder sent on request.

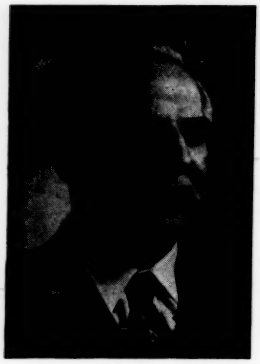
Executive Office: **WILLIAM J. ASHTON**, Secretary
20 East Jackson Blvd. **Chicago 4, Ill.**

Send for free illustrated circular!
THEORY AND PRACTICE OF ACROBATICS & TUMBLING
406 Illustrations — 50 tricks
Price $5.00
ROZANAS SCHOOL OF ACROBATICS
720 E. 92nd St. **Chicago 19, Ill.**

GIFTS FOR BALLERINAS

degas scarves — kerchiefs — stationery
book ends — toe shoe flower vases — pins
ballet textbook by lola menzeli
authentic classic variations by ann barzel
many other items—send for illustrated catalog

SENIA SOLOMONOFF
54 W. Randolph St. **Chicago 1, Ill.**



A Christmas Greeting

A Merry Christmas and Peace on Earth: these two wishes have been echoed in the Christian world for 1948 years. Somehow the first wish has come true in greater or lesser degree, but the second? Not yet. When men have learned to live with one another in a truly Christian sense, then we will have that second wish. When men have learned to rise above greed, lust for power and profit, hatred and intolerance of each other, we will see the era of peace on earth. Man's whole history is a record of brutality and destruction; it is amazing how few the thinkers who have pointed out to us the relation between the scope of man's power to destroy and the sad shortness of his life span, a life which is short enough to be dedicated to peace and love alone.

Jesus, who taught us that the older concept in man's relation to man, that an eye for an eye would destroy all men, taught that the turning of the other cheek is the test of greatness of soul. He is born again eternally, to the eternal hope of suffering millions. Christmas day is near again. Once more forgetful men remember the Prince of Peace.

Let us think of the real meaning of Christmas, not only on Christmas day, but on every day of the year and every day of our lives. What a brave, new world would open before us should we suddenly after 1948 years begin to practice Jesus' brand of humanity: DO UNTO OTHERS AS YOU WOULD HAVE OTHERS DO UNTO YOU. Can you visualize such a world if the kings, the captains of industry, the labor leaders, the diplomats, the politicians and the man in the street were to start practicing the Golden Rule?

In the hope of the achievement of this dream, for which I live and pray, I wish you all a heartfelt Merry Christmas and my sincere wishes for a Happy New Year.

Sincerely yours,

Dance MAGAZINE

VOLUME XXII NUMBER 12

DECEMBER, 1948

RUDOLF ORTHWINE
Editor and Publisher

The LARGEST, most WIDELY READ Dance Publication in the WORLD

IN THIS ISSUE:

Via the Grapevine 6
Reviewer's Stand 10
Latin American Ritual: Picture of the Month 11
The Traditional Carole ..... W. G. Raffé 12
The Nutcracker: A Picture Story ..... photos by Fred Fehl 16
Dance and Mime ..... Baird Hastings 18
The Virile Dance ..... Jose Limon 20
Homage to Blanche d'Alessandri ..... George Chaffee 22
Petite Variations ..... George Chaffee 23
Aurora Arriaza: An Autobiography — Chapter 2 24
On Conducting for Dance: A Symposium 26
Kalpana: A film by Uday Shankar 28
The Ballroom Panorama .... by Albert and Josephine Butler 30
Ballroom Dance: A Foundation Technique ..... by Albert and Josephine Butler 30
The Dancers' Bookshelf 32
"Meditation on Violence" ..... Maya Deren 47

MARIA TALLCHIEF, first ballerina, New York City Ballet Company in the role of Eurydice from the Georges Balanchine ballet, "Orpheus" performed in the season of the company at the New York City Center recently.

Executive Editor: HELEN DZHERMOLINSKA

Advertising Manager LYDIA JOEL

Circulation Manager LEE TRANFALIA

Sales Manager, LOUIS ELSON

Education and Research Editor ..... Dorathi Bock Pierre
Dance Historian ..... George Chaffee
Ballroom Editors ..... Albert and Josephine Butler
Public Relations Editor ..... Jason L. Stuart

Associate Editors:

Ann Barzel Doris Hering Mary Jane Hungerford

Contributing Editors:

Blanche Evan, Milton Feher, Baird Hastings, Gertrude Lippincot, Lillian Moore, Eileen O'Connor, W. G. Raffé, Walter Terry, Arthur Todd.

Staff Photographers:

Earl Leaf Fred Fehl Walter E. Owen
Dhimitra Tassi Gizelle Szabo
West Coast Photographer: Constantine

Staff Artists:

John Vassos, Sviatoslav Toumine, Val Arms, Josef Szeker

Staff Correspondents:

England: W. G. Raffe — Mavis Ray — Mary Clarke
Paris: Golda G. Antignac, 52 Avenue Duquesne
Montreal: Francis A. Coleman, 2105 City Councillors St.
Mexico: Patricia Fent Ross Calle Tiajuena 22
San Francisco: Beatrice de Baltazar, 824 Hyde
Hollywood: Nelson Barclift, 2126 Selby

NOTICE TO ADVERTISERS:

Deadline for advertising is the 20th of the 2nd month preceding publication, e.g.: October 20th for the December issue, November 20th for the January issue, etc.

NEW YORK OFFICES: 503 WEST 33rd STREET LO. 3-5900

DANCE Magazine, published monthly by DANCE Magazine, 503 W. 33 st., New York 1, N. Y. Rudolf Orthwine, owner and publisher. Reentered as second-class matter August 17, 1948, at the Post Office, New York, N. Y., under the act of March 3, 1879. Copyright, 1948, by the DANCE Magazine. All rights reserved. Contents of the magazine may not be reproduced in whole or in part without permission. Printed in U. S. A. Subscription prices: United States and possessions, 1 year $3.75, two years $6.50; Pan-American and Canada, 1 year $4.00, two years $7.00; other foreign, 1 year $4.75, two years $7.50. Single copies at 35 cents. Two weeks notice is required for a change of address or for a new subscription. List address exactly as it appeared on the wrapper of last magazine received.

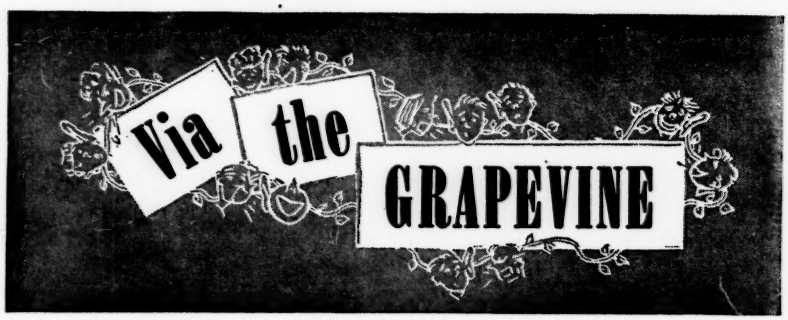
DANCE CONCERT
Katya **DELAKOVA** Fred **BERK**
(recently returned from a tour thru the D.P. camps in Italy, Austria and Germany)
AND GROUP
ASSISTED BY ALIX TAIROFF
Saturday, January 15th at 8:40 p.m.
Y.M. & Y.W.H.A., 92 St. & Lexington Ave.
Mail and phone orders. Atwater 9-2400

"RHYTHM OF AFRICA"
Jean Cocteau's dynamic picture of native life in the Chad region features memorable ritual dances never before filmed! 16mm sound, 15 minutes. Sale, $48. Rental, $3.75. We have more than 7000 films available on all phases of the Arts and Sciences.
D. D. LIVINGSTON *dance film headquarters*
39 East 35th St., New York 16, N. Y. OR 9-1677

KAMIN DANCE BOOKSHOP
UNUSUAL COLLECTION OF
XMAS CARDS ON DANCE THEMES
1365—6th Avenue at 55th St., N.Y.C., CI 5-7955

GIFTS PRINTS STATIONERY BOOKS ON DANCE DANCE DESCRIPTIONS
Edna Lucile Baum
119 NORTH CLARK ST.
CHICAGO 2, ILLINOIS
Send for Catalogs

Is YOUR
Dance Teacher Qualified for Membership in the
Dance Educators of America
?
Those with the necessary qualifications, and willing to subscribe to a Code of Ethics aimed at keeping professional standards at a high level, are invited to apply for membership.
Complete details on request to:
THOMAS E. PARSON, Sec.-Treas.
140-10 Franklin Ave., Flushing, N. Y.



BEST news of the month comes from **Ballet Theatre** which **promises a Spring season at the Met** in New York, to be preceded by a short tour which starts sometime in March. It is almost certain to have the same faces in its ranks as it had last season. **Igor Youskevitch** and **Alicia Alonso,** top-ranking dancers of the B. T. will be back in New York in December after the Central American tour of the **Ballet Alicia Alonso,** not to mention the fifteen other members of the company who went on tour with them.

★

The **New York City Ballet Company** concluded its first eventful season on November 23rd with every reason to look forward to a **second in January, 1949.** The administration of the City Center, impressed with the artistic success of this company, will underwrite running expenses of the company in its second season. No new works have as yet been promised.

The leading dancers of New York City Ballet will go to Chicago for a short season at the Chicago Civic Opera to start December 3. Leading roles in Carmen will be danced by **Maria Tallchief** and **Francisco Moncion**; in La Traviata by **Marie Jeanne** and **Herbert Bliss**; in Aida by **Tanaquil LeClerq** and **Nicholas Magallanes.**

★

Dr. Kinsey. **THE** Dr. Kinsey is in New York studying dance, **NOT** abnormal sexual psychology, as one might assume. His orbit revolves around the **Kamin Dance Bookshop,** where he has been frequently seen browsing and discussing aspects of dance with the Kamins and numbers of dancers who come to the shop . . . **Caird Leslie,** an explicit personality who insists that he is not to be confused with Serge Leslie or any other Leslies except Caird, will begin rehearsal early in January with an experimental ballet concert group for which he is presently still casting. He will present works including "No Social Significance", "Disturbed Encounter" and "Les Sylphides d'aujourdhui". Mr. Leslie opened his new Ballet Center a month ago and is now teaching such dancers as **Nelle Fisher** and **Elena Imaz.** He is the product of training by **Nicholas Legat.** . . Our amiable contributing editor Mr. **Milton Feher** is in receipt of a telegram from a fan in California who wired him after the appearance of his July article **Dancing Can Be Dangerous.** "Wonderful article in Dance. Can you help varicose veins?" said the wire. . . It is interesting to note how many professional dancers Mr. Feher has helped in their careers. Coming next month (January, 1949) is Mr. Feher's own story of the case of **Luis Trapaga,** solo dancer with the Ballet Russe de Monte Carlo, who was on the point of giving up his dancing career because of crippling pain in his foot. He became acquainted with Feher after reading his article in DANCE MAGAZINE. Trapaga is dancing better today than he ever did before and he gives credit for this to Mr.

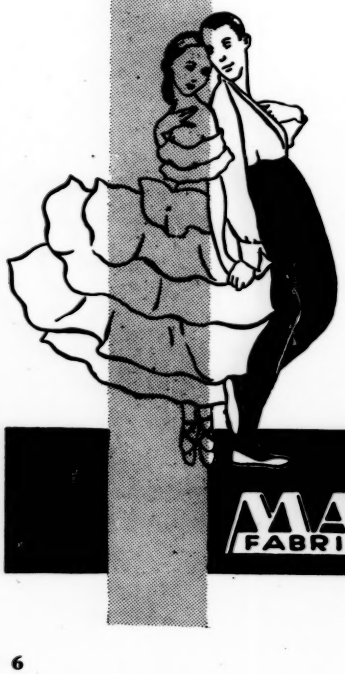
★

Our Holiday Wish to You . . .

★

THAT the year be a bright one,
a gay one, filled with joy
and dancing feet.

★



"The House of Service"
MAHARAM
FABRIC CORPORATION

NEW YORK: 130 West 46th Street
CHICAGO: 6 East Lake Street
ST. LOUIS: 927 Century Building
LOS ANGELES: 1113 So. Los Angeles St.

Feher. . . It was **Vincenzo Celli**, not Balanchine, who was the first lecturer on the series sponsored by Mrs. Winthrop Palmer and Anatole Chujoy which is given at 5:00 o'clock the first Monday of each month at the Carl Fischer Concert Hall. The lecture scheduled for December is **Antony Tudor** and **John Martin** will appear in January. . . The costumes of the late **Argentina**, famous Spanish dancer who died in Spain in 1936, were bestowed by the dancer's family upon **Mariemma**, who makes her American debut this month, as the artist "most deserving of them". . . **Yvonne Patterson** and **Bill Dollar** have left the Grand Ballet de Monte Carlo and are presently in Paris. . . **John Taras** has succeeded Dollar as maitre de ballet to the company of the Marquis de Cuevas. This will be Johnny's **eleventh** company.

★

Marina Svetlova, ballerina at the Met, is engaged to marry French film star **Jean Gabin**. . . . Diana Adams and Hugh Laing are back after a six month honeymoon in Barbados (his home) . . . Maria Karnilova, the divorced spouse of Boris Runanine, has taken a second plunge. She is now Mrs George S. Irving, the actor . . . Pepsi-Cola will sponsor a ballet. This deal was worked out with the Ballet Russe de Monte Carlo and choreographer Ruthanna Boris. If this is a trend, maybe ballet dancers will be eating steady. Has anybody spoken to General Motors about this? . . .

Sophia Delza is dancing in China, war or no war. She reports that the reception to modern dance in China can be described as enthusiastic. Chinese audiences have declared that "modern dance is a breath of vital air". Miss Delza is teaching at the School for Talented Refugee Children in Shanghai, a school founded by Dr. Tao, who was a pupil of John Dewey. She appeared in concert there on November 20th and in Hong Kong on the 22nd and 27th of November . . . **Ros Childers, Jean Ralston** and **Ralph Whipp**, pupils of the Shurman (Carnegie Hall) School are to the fore this month in the news. Ralph Whipp has joined the "Escorts" at the Roxy Theatre in New York City. He is also dancing with the Jack Cole group, having been selected by Cole as the best dancer in the Roxy male group. Childers and Ralston, a musical comedy team, appeared in a four-number miniature concert at the Mountain Lakes Country Club, in November . . . **Edwina Seaver** is now being known professionally as **Edwina Fontaine**. Is it numerology that made her change it or perhaps she does not want to trade on the fame of her literary editor father? . . . **Sheila Haakon**, the estranged spouse of **Paul Haakon**, wants her alimony paid on time, according to the tabloid press, which published details of the contest. Haakon, recently seen in "Angel in the Wings" is currently at the Music Hall, where he partners **Dorothy Etheridge**, her first appearance on that stage . . . After serving time for five years in Hollywood, **Jack Cole** issues the information that he is off to France to write, direct, arrange and produce a film of his own, somewhat in the grand manner of Orson Welles. He will also appear in and direct the dances for "Alive and Kicking" a musical scheduled for a New York opening early in 1949. It was not explained how he would appear simultaneously in Paris and New York but Cole will find a way, no doubt . . . Samuel Goldwyn has engaged the famous mime and artist, **Angna**

Holiday Greetings to
Dance Magazine
from an Admirer

A SCHOOL DIRECTORY listing is $30.00 a year. Put your three-line calling card to the dance profession in the mail today.

TOMAROFF'S INDISPENSABLE DANCE BOOKS

To acquire the knowledge given in these books by studio lessons would mean the expenditure of hundreds of dollars. Order while they last.

Bk. 2—Simple & Advanced Tumbling $1.00
Bk. 3—Taps, Musical Comedy, Character 1.50
Bk. 5—Arm Movements, Adagio Var. 1.50
Bk. 7—Jumps, Leaps, Turns, Pirouettes ... 1.00

SIMPLIFIED DICTIONARY OF DANCING
by Aron Tomaroff $2.50
Over 600 terms in every type of dancing, giving the pronunciation, definition, composition, and execution in French, English, Russian.

(Add 20c with order for mailing)

No C.O.D.'s. Send cash or Money Order to:
DANCE • Box T • 503 West 33rd Street • New York 1, N. Y.

Enters, to write an original story for film production. Miss Enters is on tour from November until March, when she will return from Honolulu to Hollywood, where she makes her home. . . . **Suzanne de Trou'an,** prima ballerina of the defunct Shanghai Ballet Russe, is in San Francisco, and she will go to Hollywood to work in films. Other emigrees, members of the dissolved S.B.R. will go back to their homes in Paris . . . **Marcella Dodge,** formerly with the San Francisco Ballet is married to actor Orville Dean Sherman.

The Spanish dancer **Teresina** is the proud mother of her second child, a boy, Vincent Pendl, by name . . . Another 'small wonder' appeared under the sponsorship of the 'Moki' Friedmans (Mother is **Mimi Gomber,** formerly soloist with Ballet Theatre). The little chap's name is Lewis Samuel Friedman . . . **Grace Thomas** is back at Radio City Music Hall after a year with the Original Ballet Russe and a short vacation at home in Detroit, which she spent (typical 'sailors' holiday') teaching. Grace has grown a mane of hair that would do honour to the number I lion at the zoo; especially to her credit is that much hair at a time when everybody else you know hastens madly to convert to a feather cut or a 1928 fringe because everyone else in the herd is wearing one . . . **Viola Essen** is dancing the lead in the musical "Along the Avenue" . . . **Michael Charnley** who appears jointly with **Valentine Belova,** as leading dancer at the Opera Royal Flamande in Antwerp, danced his way through the ballet "Image Romantique" of Belova and collapsed on stage when the curtain fell. He was rushed to a hospital where, after a struggle with pneumonia, his is reported on his way to convalescence. He is the same chap, who having newly arrived from Europe a year ago, was picked for his first musical, "Inside U.S.A." and promptly had an accident to his foot which put him out of the running. With that kind of luck, Mike, you ought to see a witch doctor pronto. Charnley will return to the United States early in 1949. Here's wishing him clear sailing and no more accidents! . . . **Paul Szilard,** internationally famous Hungarian ballet dancer and choreographer, is going into television for Dipaul Productions. He will do all programming, direction and casting for ballet productions on the television agenda of Dipaul.

★

Trudi Schoop arrived alone in Los Angeles last month. She is toying with the idea of giving up the stage and devoting herself exclusively to teaching. She will also send out a performing group and will audition dancers, in fact, already has. . . Two writers at M.G.M. are writing a scenario for the movies with Trudi Schoop in mind, whatever that may mean. . . **Nana Gollner** and **Paul Petroff** were unlucky enough to get marooned with a turkey called "The Blue Danube" starring Miliza Korjus. Originally **Paul Valentine** had been asked to do the dances but he bowed out after a hurried investigation. **Zoritch** and **Krassovska** were invited to participate but declined. The only bright spot in the show was the dancing of Gollner, which had the critics and public purring; at the end of the show Korjus took a bow and the scenery fell down and clunked her on the head. This show is being dated for New York. . . **Alba Arnova,** 18 year old prima ballerina of the Colon

please turn to page 53

The Staff of DANCE wishes you a Merry Christmas and a HAPPY NEW YEAR

The **STAFF,** those of us who were in New York the day of this sitting at a Staff party, and who could look into a flash camera without squinting—sat for this Christmas picture. Those members of the staff who live outside of New York, or who are traveling abroad wish it emphatically known that they are in this picture in the spirit. Sharp eyes will no doubt pick the spirits right out.

The line-up: Seated on floor, at left: **Jason Stuart,** Public Relations Editor, at right: **Albert Butler,** Ballroom Editor. Seated in the front row, left to right: **Doris Hering,** Associate Editor, **Helen Dzhermolinska,** Executive Editor, **Rudolf Orthwine,** Publisher, **Lydia Joel,** Advertising Manager, **Blanche Evan,** Contributing Editor. Seated in the second row: **Hope Sheridan,** left and **George Chaffee,** DANCE Historian. Standing, left to right: **Walter E. Owen,** Staff Photographer, **Milton Feher,** Contributing Editor, **Josephine Butler,** Ballroom Editor, **Barbara Platt,** Editorial Assistant, **Vivian Calvosa,** Editorial Assistant, **Lee Tranfalia,** Circulation Manager, **Fred Fehl,** Staff Photographer, **Eileen O'Connor,** Contributing Editor and **Richard Zipser,** Managing Editor.

From all of US to all of YOU: A Merry Christmas and a Happy New Year!

reviewers' stand

After two months of ballet going, we've come once again to the inevitable and depressing conclusion that the concert dance sells itself under the most trying conditions possible. It does manage to assemble attractive and sometimes interesting costumes. But instead of ballet's fifty-piece orchestra, it has a lonely piano or phonograph. It has little or no scenery. And for a stage it must rely (in New York, at least) upon the hastily draped chamber music stage of the Carnegie Recital Hall (or worse yet, Carnegie itself); the funeral expanse of the High School of Needle Trades stage; or as a special treat, the Kaufmann Auditorium Stage at the YMHA, where there is at least good visibility and a light blue drop.

If a dancer has a grandmother to put up for security, he may also get a chance at the City Center or Ziegfeld Theatre.

The deadening effect of poor theatrical conditions was brought home to us very sharply at the concert of **Hadassah** and **Jean Erdman** and Company at the Central High School of Needle Trades (October 16). Both of these truly fine artists depend upon mood and delicacy of detail to make their effects. But the Needle Trades stage is a long, low rectangle thickly draped in dark blue velvet. And the auditorium itself is a wide, sprawly affair with poor visibility from the sides. Result: Jean Erdman's gentle fluidity and nicety of phrasing and Hadassah's perfection in her Hindu, Hebraic, and Balinese dances were overpowered by the gloomy curtains and Doris Einstein's sombre lighting. Only the violent dramatics of Jean Erdman's OPHELIA and the penetrating warmth of Hadassah's SHUVI NAFSHI really reached across the footlights.

Shakespeare's tragic heroine Ophelia is the subject of this powerful solo composed and danced by JEAN ERDMAN in recent recitals.

Myron Tannenbaum

While Hadassah's solos form a glamorous relief when they appear on the variety concerts of the New Dance Group, she does not really do wisely in sharing a program equally with a modern dancer, especially one like Miss Erdman, whose style and intellectual approach often savor of the "avant garde." Miss Erdman would probably be shown off to better advantage sharing a program with a dancer of Merce Cunningham's type, and Hadassah would be happier sharing a program with another ethnic dancer or with a modern whose style is of a heavier texture than Miss Erdman's.

Although the "Y" stage also sports the inevitable dark blue velvet curtains, **Federico Rey** dispensed with them very early in his concert (October 17) and relied on the more pleasant light blue drop. He did, however, insist on keeping his pianist on stage, thus giving the illusion of a rehearsal.

But aside from this small detail, Mr. Rey knows how to put together a thoroughly professional-looking recital. His costumes are elegantly styled; he has Raymond Sachse, a highly competent, if not overly exciting accompanist-soloist; he has the incomparable guitarist, **Carlos Montoya**, for whom we'd buy a front seat in Town Hall any time; and on this occasion he had a delightful Galician trio of bag piper and two drummers to accompany a MUNEIRA.

Technically Mr. Rey has always been secure. But there are times such as in the DANCE FROM "LA VIDA BREVE" and in his LA CORRIDA (A Choreographic Transcription of a Bullfight) that his conception of the prideful bearing of the Spanish male leaves something to be desired. The pride of a Spanish dancer is a distillation of race and nationality. Mr. Rey treats it as a purely personal manifestation.

He also has a tendency toward cuteness, a trait which has its place only in a little genre piece like EL BARQUILLERO (The Cookie Vender).

His attractive new partners, **Pilar Gomez** and **Tina Ramirez**, are together the equivalent of a well rounded Spanish dancer. Miss Gomez with her elegant carriage is an effective Maja and a spirited comedienne (CAFE CANTANTE), while Miss Ramirez has the seriousness and fire so vital to a FANDANGUILLO or a BULERIAS. But her taconeo is occasionally marred by shuffle.

Mr. Rey has added his version of the De Falla EL AMOR BRUJO to the long list of interpretations that now exist. But even in this drastically cut version it requires more convincing acting than it receives. Pilar Gomez as Candelas displayed none of the fear, and superstition, and passion of the Gypsy girl, haunted by the ghost of her dead lover. She treated the mimed sections only as interludes between solos. Too, the dance as it now stands, seems incomplete. It requires a final pas de deux between Candelas and Carmelo, the lover for whom she has struggled so bitterly against the spectre.

Some of the solid professionalism that graced Federico Rey's concert was sorely needed in the concert of **Talley Beatty** and Company at the "Y" (October 24). Mr. Beatty has bitten off more than he can chew. He has assembled a company of eight dancers and two percussionists; has costumed them sometimes garishly, sometimes attractively, sometimes carelessly, and has organized them into a series of ethnological and "modern" dances. The result lacks direction.

His Cuban, Brazilian, and Haitian material is interesting, but he hasn't polished, pruned, and shaped it to fit the exigencies of the concert stage. He lets his dancers throw themselves about indiscriminately in the abandoned fashion that some people mistake for dance. The result is confusing and surprisingly monotonous for the amount of energy that is expended. Only in the MACUMBEIRAS, a Macumba ritual of the Cabocla sect, did they manage to fuse frenzy and drama.

Mr. Beatty is himself a dancer in the dedicated, intuitive sense of the word, and he is learning how to balance sheer animal vitality with a certain amount of restraint. But the same cannot be said of his dancers. The girls, with the exception of **Jacqueline Hairston**, were heavy footed and technically deficient. The men were technically stronger but lacking in range. In SOUTHERN LANDSCAPE they were completely at sea.

In this composition Mr. Beatty has taken ethnic forms and he has tried to give them

please turn to page 35

Latin American Ritual

Schuyler Crail

JACK COLE and members of his concert group in **"Latin American Ritual".** This closely-knit, highly-disciplined group, which has performed as an integrated unit for five consecutive years under the artistic direction of Cole in a genre that defies description for breadth and style, will soon be seen in a revue, **"Alive and Kicking",** slated to reach Broadway early in 1949.

THE TRADITIONAL CAROLE

a story for the Christmastide

Woodcut from 17th century book of Renaissance design: a relic of the Messe Ruele, the "Childe" (symbol of the New Year) enters the assembly, parting the green leaves of Holly and Ivy.

CAROLS today are dance-songs, or song-dances, that have receded far from their original virile meaning and social importance. Here we can take only brief examination of a few facts that appear in the history of this most important mode of the art of Dance. The Carole is one of the oldest basic dances of European culture; in its primary form it was a sociological expression of the biological life of the primitive clan or tribe. It included a ritual of the solemn tribal meeting, the sacred chant, and the dance through which the real unity of the clan was expressed in time and place.

What is this Carole? Whence does it come; and who formulated the ancient dance? In what forms did it develop and what are their names today? What was the central purpose which brought the Carole into being and continued it into an enduring tradition that has lasted well over two thousand years:

It would be out of place here to explain the sociological origins of all art forms; but they are not merely whimsical. Real art has real meaning and genuine current purpose—in dance no less than in drama. The Carole began as a public art form of the "social roll"—and it was no less than the vocal-ritual form of the Escu-ruele or "scroll of fame" which belonged to those leading families, from whom was selected the king each year. After the solemn business of the election and the administration of justice, there came a splendid feast or Messe, when the more joyous song and dancing ended the procedings. These annual meetings in winter endured from at least 500 BC to 800 AD, while their tradition lives, though its origins are forgotten. Its principal centres were in Western Europe; but analogous forms are known in far wider lands.

★

The central creative feature was the Ruele or Roll — the chanted genealogy of the leading or principal families. The bards intoned these. That was why each family maintained one or more of these venerated minstrels. He memorized their history; doubtless he embellished it; certainly he set it forth in majestic terms. At every election, the chosen man was hoisted and feasted; then the company honoured him with a song of praise. This was the actual Escu-Reale — "the song of the people" to their leader, accompanied by the ritual circle dance, as they joined hands and moved slowly around. The purpose was that all should see him, and he should see all. In Grecian terms, this "Day of Anthem" was followed by the Stephans — the "Day of Diadem" or crowning. And so, for Twelve Days this was Messe Ruele carried gaily along, at the Winter Solstice, penetrated with the solemn business of worship due at that period.

In Britain this old Scandinavian festival was merged with the even older celebration of the Maskhen, while both rites were later forcibly submerged by the invading Italian clerics, who converted this noble "Chief of the Messe Ruele" into a fabulous "Lord of Misrule", as if any sane people would devise such a pointless celebration for themselves!

The interpretation of the word "carol" by Webster, with its main reference to the Greek *Chor aules*, "the flute player", misses the chief point, which is not instrumental music, but song and ritual dance. This Greek root *chor* does indeed move through many European dance terms, sacred and secular; and so does this balancing term Ruele. Space does not permit a thorough list of derivatives; etymology is notoriously an uneasy guide; but here we have the reality of function, culminating in the official title of the Frankish Emperor Charlemagne or Carolus Magnus.

The Origin of the "CAROLE": in the Escu-Ruele (or "Song of Praise" by the tribal bard) to the newly elected tribal king. "The Elevation of the Elector" in the time of the Merovingian rulers, 600-800 A.D. The new ruler, elected for the coming year, was 'raised to power' literally by being lifted on the shield by the four chief advisers or elders. The cry VASA HEIL! rang out, to be followed by the tribal chant of the Ruele (or roll call).

and La Danse Ronde

By W. G. RAFFÉ

This title Koral or Kral remains in Europe as in Serbia, where Kralve means prince (also in Russia,) while many rulers have borne the names of Karl, Kyril or Cyril, Charles or Caroline. All of these emphasise the former importance of the leading ritual-dance and its formal chant in praise of the leader. Much later the term carole was attached to the dance-song itself; or to a place, such as Corral, implying a closed ring.

★

The original Escu-ruele was essentially a sacred ring-dance, performed solely in relation to the balancing central figure; and mainly it was a dance of the open air. In its religious form (for it was copied by the early Christians, to "call the roll" of their communities) it dictated the form of the round church; while the square dance determined usually the form of a rectangular building or space, with no single focal point.

The developed Carole was the ring of the united people, joined by hand and sentiment, celebrating their own affairs in peace, in a single rhythm of voice and music and movement. Its two phases were expressed in the social-political act of election; and in the social-religious act of common worship. This continued in secular life, until the hereditary system ruined it; and in religious life, until the importunate *bi-skops* (overseers) claimed permanent office. As king and bishop refused election, in their false claims of "divine rights", so the ritual was gradually changed and fixed into other forms. The root of reality was cut off; and true democratic choice thus abolished.

The consummation followed soon after the pompous coronation of Charlemagne at Rome in 800 AD, giving the death-blow to the earlier system of Chevallerie and formulating the serf system of the Feudal Period. Popular dance forms then also changed. The people retained their own elections; but they no longer caried weight in distant centers; and so their rituals continued into what we now term "folk dance." The modern carol is thus a "folk carol" relic, but with relatively

PLOW MONDAY, the nominal 'first day's' work following upon Twelve Days Festival of the New Year. There is always a plough in evidence, as the chief tool of the farmer, and there is always a jolly dance around the plow, which is set before the principal houses of the town on the village green. This DANCE OF BESSY is many centuries old; it is seldom seen, but PLOUGH MONDAY is still observed in England.

THE TRADITIONAL CAROLE *(continued)*

little social inpact; it is ornamental rather than functional.

Many ancient melodies used for carols were confiscated for use with hymns. Many church psalms used to be sung at dancing tempo. New words were arranged by clerics to forward their own propaganda, displacing the genuine verses. Many of their alternations were badly cobbled, betraying the native censorship by their stock theological phrases.

★

Genuine Caroles belonged specifically to the seasonal festivals of the agricultural year; and to the social gatherings, the Messe or the Fuori, that accompanied them. They began with the two solar dates of the Equinox and the two of the Solstice, those we call "quarter days," but the ritual Festival of Easter collected another date, fory-nine days after the Whet-Sun Festival. The ancient feast of the ancestor was moved to about the beginning of November — the El Magha Messe, (now Michel-Messe) — and "All Souls" mingled and turned into "All Saints." Essentially there was a slow dance-ritual of the Dying their Hag-Min-Hey Festival on January 1st with far greater determination and more real fun.

★

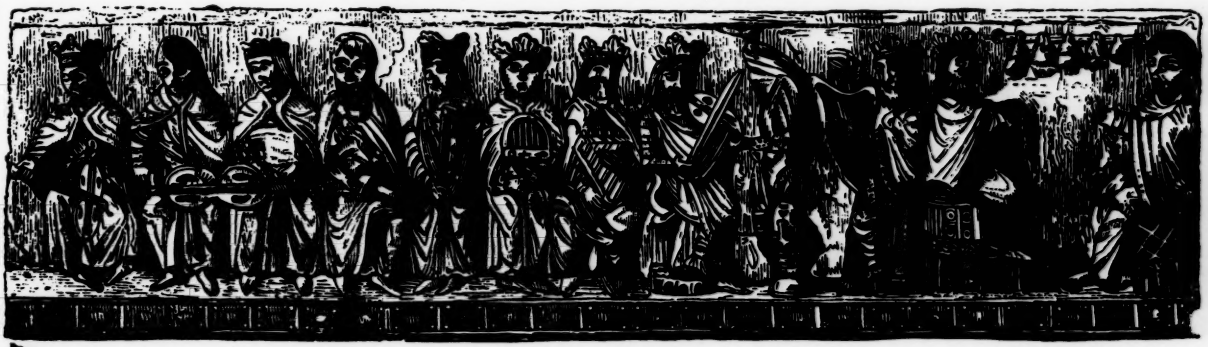
Throughout Western Europe the Carole was a magnificent ceremonial. From the ninth or tenth to the sixteenth century, men and women alike played and sang as a matter of good education; and as naturally, they danced. Minstrels and troubadours, minnesingers and jongleurs, all contributed to the gaiety of festivals. The wives and daughters of the nobles themselves learned to play on stringed instruments. Queen Elizabeth played the virginal and rebeb, and wrote music. Like her father Henry VIII, she sang carols; he danced and wrote dance tunes.

The oldest known Carol still extant is the famous Northumbrian tune "Summer is a'cumin in," of which the British Museum example was copied down by John Fornsets, a monk of Reading Priory, before the year 1288. The music is given, in the form of a rota. Perhaps the young choir boys of Oxford sang this very carol on top of Magdalen year, with its festival visit to the ancestral tombs, or to the graveyard that had grown to surround the kirk.

★

In Western Europe, the Carole has been — and in some places still is used in school celebrations, as well as in country-side popular folk dances. The carol, as a round dance proper, merges gradually into less formal dances, done in the streets or in the fields. The song itself, as a kind of hymn, has gradually been taken into churches; but the Latinised forms first used are not obsolete, while the popular sentimental forms sung without any dance, are thus robbed of their ancient vitality. In some towns and villages the December practice of small children "Going round Carolling" is followed — by which they mean extracting a few pennies from the residents. In the great cities this has almost disappeared, except where it is little more than bare-faced begging. There is

LA DANSE RONDE: barefooted peasants of Normandy dancing for the sacred fire, symbolic of the Midsummer solstice. There are twelve fires, with another in the center. (From the painting by Jules Breton).



Sculptured group "The Minstrels' Pillar" from the Cathedral at Beverly in Yorkshire. This is the traditional company of Twelve, who played, sang and danced at the Christmas and New Years' Festival, in which they are all 'Kings'. One performs the dance of Salome, also known as Dance Johannus, or the Inversion of the Year. Note the full orchestra, with glockenspiel.

no dance; no musical instruments; and very little singing. At rare intervals a brass band will expand into activity and perform in the later weeks of December. The Scots keep up Tower, as they do every May First morning. The boys sang carols for Easter and for Whitsun.

★

In the Orient the Great Circle Dance has often been used as a symbol of Samskara, (for the Whirl of Existence) and probably the former ritual dance — the Zarabande, was understood to be a ceremonial formulation of the same mythos.

Certainly Dante understood it so, when he was writing his famous Divina Comedia, in which he uses the term Carola to imply the singing dance of the angelic spheres:

"And as the wheels in works of horologes
Revolve so that the first to the beholder
Motionless seems: and the last one to fly,
So in like manner did these caroles, dancing
In different measure, of their affluence
Give me the guage, as they were swift or slow."

The symbol is universal: from the chakra (ring) of the Brahmin doctrines to Hebraic script which tells of the Wheels of Ezekial — both of them rings of fire, that contrast with the Grecian Charybdis — and the whirlpool of water, which dances in the uttermost places of Homer's wine-dark sea.

Again in Greece, the famed enchantress Circe is fabled to have drawn men into her power by her song from within the magic circle; as later the mediaeval Doctor Johan Faustus is said to have done, in his endeavour to regain the power of youth with the wisdom of age. These are the darker sides of this universal Carole. Both Circe and the sinister Prince of Shadows, Mephistophilius, set events to dance for the luring of their victims.

★

From the original Escu-Reale — as one of the primitive round dances of Europe, we can see developed and differentiated dance forms in various countries. Some retain hints of their meaning, such as the Kalinda in Poland and the Plow Monday Morris in England. The Scottish Reel or Riol has kept chiefly its final dance; and like the Isle of Man "Dark Dance" has become associated with the weapon of the chief, the Sword or Dirk (dagger.)

While the Carole is the primitive group dance, it produces by natural balance the original solo dance. This is the "Dance of the King" which is done in the centre of the admiring and encouraging ring. This relation is like the balance of the atom and its nucleus; the balance of protoplasm in the germ cell. There is a powerfully concentrated central force balanced with a larger but diffused ring of equal forces. Eternally the dualism continues through life and death; hence it must appear in the social dance.

The famous Dirk Dance is thus the elected king's solo. By his vast skill in dance he exhibits his physical power at home, as by martial valour here proves it abroad. There used to be an even older Escu-Ruele with a female in the centre — this was the primitive love-dance, for which an anology can be observed with the queen bee and her numerous satellites, as the naturalist Fabre noted in the "Dance of the Bees." This mysterious balancing of energy is but one example of natural magic which is reproduced on a higher scale in the social art of the dance. The important point that should not be forgotten, is to maintain always the balancing relation between group dance and solo dance, allowing neither to lapse into futile exhibitionism of technique.

★

In Hungary the round form remains in the *Tsardas* or *Tchar-dasi* — the ring of "kings-people," while the circle of the Polka remains as the more military mode of the "Regiment-Dance." The military form is the Polka. In the court it became stately Polonaise, a round dance of display for the nobles, a danse du cour, like the rudimentary form of the pavane before it entered the Italian courts.

Again in Poland we see the gay Krakoviak or Cracovienne — the round dance of the people of Krakov; and the Redova or Redowa, from the very ancient Ruadova or the "Circle-Egg" dance of the New Year. The valse or waltz, like the fuori dance of Helston, is the relic of an extended "dance round the walls," — a circumvallation, which does for the walls of a town what the farandole does for the market square — it marks and confirms possession of the place, by the people.

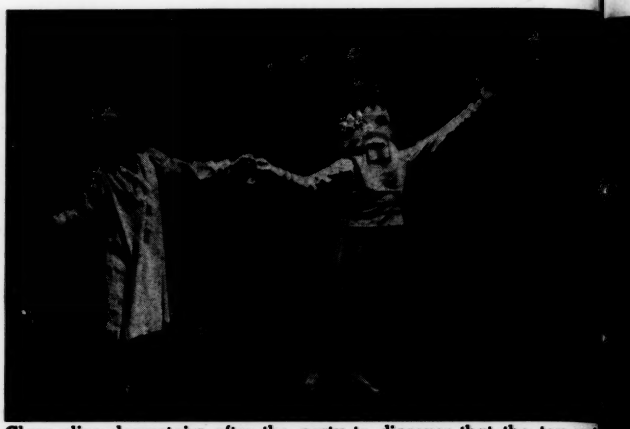
In Eastern Europe we find in Greece the older hora and the more modern *candiote* or *Kan d'Iota;* and through the Balkans we can see the Kolo, the Slavonic popular ring dance of the open fields. Into Spain came the Zarabande — from Egypt and the East. As a band or ring, it is essentially a round dance, and many chants go with it. In England the Maypole dance has lasted many centuries, entirely apart from religious ritual.

Indeed, more than any other ceremonial, the dance chants of the Carole have been secular in form and intention; though we find that carol melodies have been utilised in the famous cycles of Mystery plays, from York and Chester to Coventry; and we may feel sure that occasional dances appeared, between the acts of the spoken plays, as the interludes that we find mentioned so often by Shakespeare and his contemporaries.

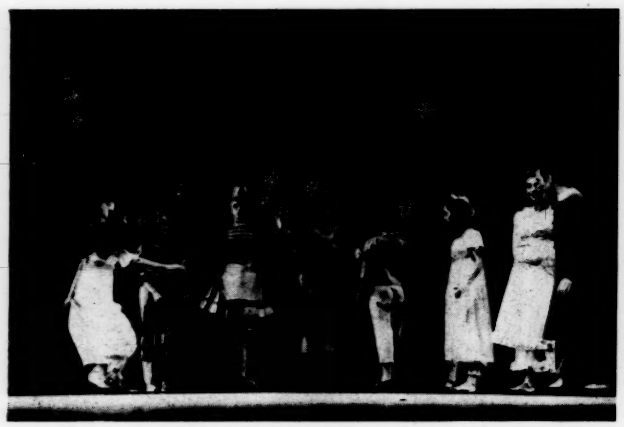
The function of the Praise and Prayer, in Carole, was engulfed within the Book of Common Prayer, which mentions but a few favoured persons for whom prayers are invited. There is no election; there is no immediate ritual circle; but later comes a procession and a very private ballroom dance behind the palace gates. The Feast of Misrule — of which so much has been erroneously written — has, we may suspect, been inherited by the politicians; we hear no more of it in the world of dance.

THE NUTCRACKER

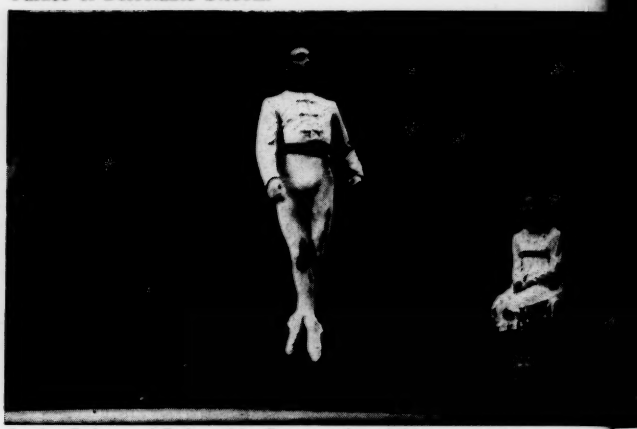
A Fairytale Ballet for Christmas



Clara slips downstairs after the party to discover that the toy nutcracker has come to life, and in the darkness of her dream she follows him to fairyland, first to the Land of Snow and then to the Palace of Delectable Sweets.



At a Christmas party in St. Petersburg long ago, two miraculous toy dolls dance for the assembled children. The toy dancers are (in this version) Gertrude Tyven and George Verdak.



In the Palace of Delectable Sweets, the child is seated in style on a throne while a Cavalier (Frederic Franklin) dances for her.

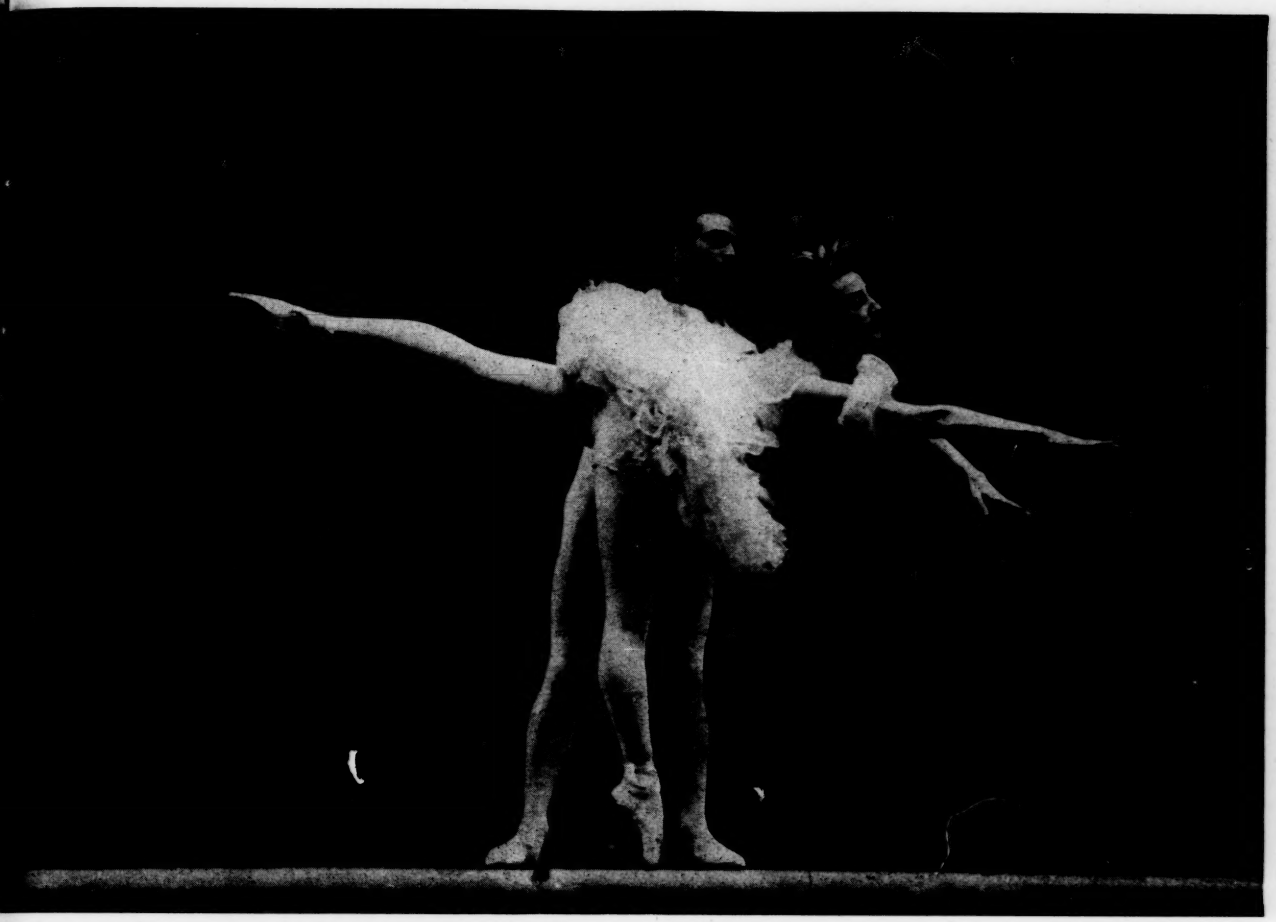
The child Clara gets a toy nutcracker from a friend of her parents, Dr. Drusseldorfer. Edwina Fontaine dances Clara; Gregory Alexandroff mimes Dr. Drusseldorfer.

THE NUTCRACKER is a fairy tale ballet in three scenes, by Lev Ivanov, with music by Tschaikowsky, scenery and costumes after Alexander Benois.

It is based upon Dumas' version of Hoffman's tale, "The Nutcracker and the King of Mice". It was originally a full evening's entertainment when first produced at the Maryinsky Theatre in St. Petersburg on December 5, 1892. The present version, as danced by the Ballet Russe de Monte Carlo (artists pictured here are the company noted) is by Alexandra Fedorova, after Ivanov.

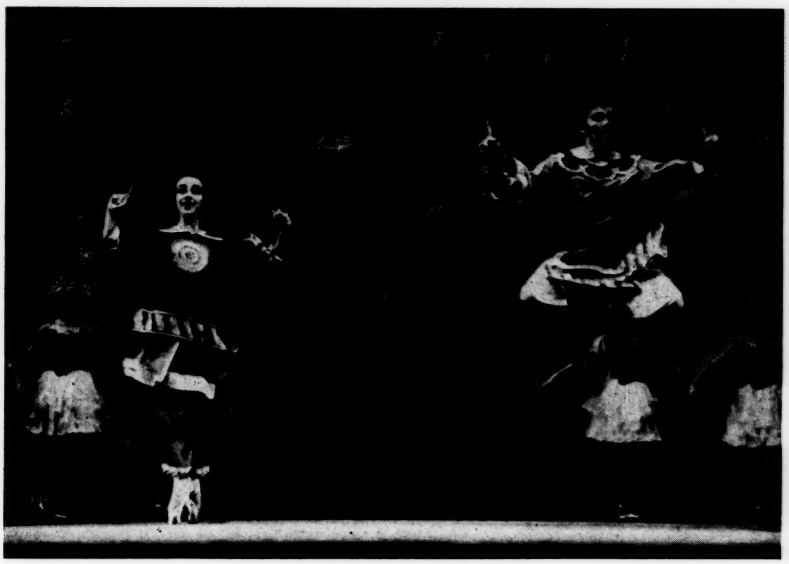
The story of the Nutcracker briefly is that of a modest home in the St. Petersburg of a century ago and the child Clara, whose parents give a Christmas entertainment at which all sorts of delightful presents are exchanged, and toy dolls miraculously dance for the guests. One of the guests gives Clara a toy nutcracker as the ballet opens. After the party, unable to sleep, Clara slips downstairs to retrieve her toy, and to her happy astonishment the Nutcracker has come to life. He takes her by the hand and leads her through fairyland, first to the Land of Snow where she sees the snowflakes merrily dance and finally to the Palace of Delectable Sweets, where a festival is given in her honour.

In the current version (Ballet Russe de Monte Carlo) it is implied that Clara is sleeping and dreaming, but the action ends in Fairyland; it does not take her back to reality.

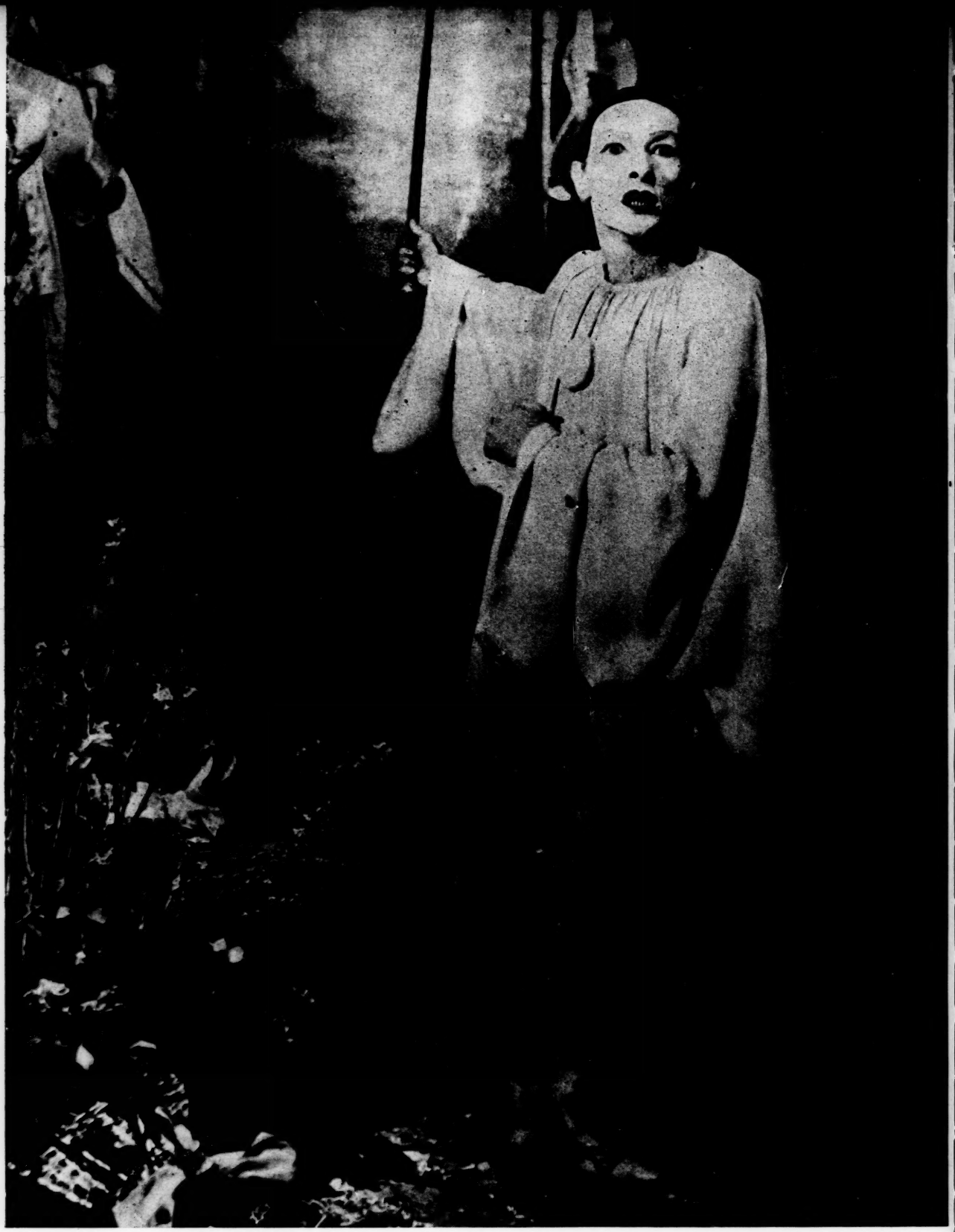


Alexandra Danilova and Frederic Franklin in a pas de deux from Scene 3 of The Nutcracker.

All photographs by ***FRED FEHL***



Jeannet Tannan and George Verdak dance a Chinese variation for the child Clara in the festival given in her honour in the Palace of Delectable Sweets.



Jean Louis Barrault in the French film "Enfants du Paradis". Exponent of a unique mimetic technic, M. Barrault can be called a dancer-actor, or an actor-dancer. In his mime, he projects the dance equally with mime.

Dance and mime — SISTER ARTS

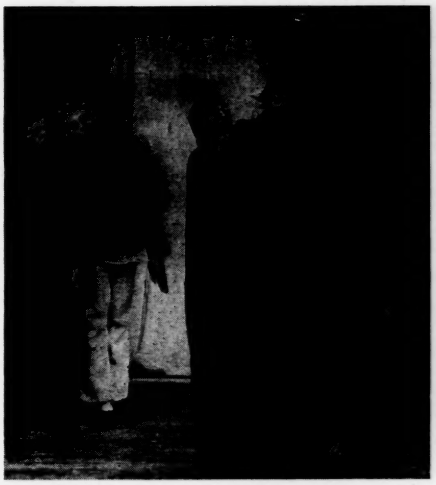
by BAIRD HASTINGS

THE relationship between dance and mimetic movement is one of great importance whether one is interested in any form of theatrical dancing or in pure movement; in the work of Martha Graham, or in Walt Disney's films; in any branch of human activity. The origin of both dance and mime came at a prehistoric period when the first melodies and rhythms of music were being invented. It is hard to assign seniority, so closely are they tied, one to the other; yet both express ideas and emotions in a universal language, that of movement. Both have their pure forms and their own rhythms. All other arts joined to them may become superfluous if the basic idea, the expression of which is attempted, is intelligible. However, this is not to say that other arts joined to mime or dance or the combination of the two is not desirable or necessary upon occasion, and the very fact that the movement of the actor, Jean Louis Barrault, is eloquent dance demonstrates that dance, mime and drama may merge in undefinable proportions to make a visual art more comprehensible and more beautiful.

Dance and mime mingle in every theatrical production. When the figure steps on a stage there is a certain atmosphere. One cannot escape this even if the theatre is empty and cold. It is true that the forces of silence and gravity (as Jean Louis Barrault calls them) may operate, but the atmosphere cannot be vacant. It may be luxurious, poor, romantic, modern. Into this atmosphere comes our artist (and all this applies to plastic artists as well). Here he asserts a positive or a negative force by his personality. What the center of his personality is depends on many factors. Isadora Duncan stated that the center was in the stomach. Others have said it is in the spinal column, the bowels, etc. Our artist then moves the existing balance around him by his action. He and the natural rhythm of his body communicate with his audience or with the surroundings and he creates a work of art. This work of art endures as long as it exists or is remembered. It may become more beautiful in the way Venus de Milo ages or it may become forgotten in the course of time. The tension of a work may be set off by surrounding calm or swallowed by the atmosphere. Equilibrium and control also play their parts in the presentation of the ideas of the artist.

Both mime and dance act in silence, but often they are surrounded by music or other theatrical accoutrements. It is making use of the human body or a moving object which gives us the emotion. The test of successful creation is usually its durability, but neither dance nor mime last — except in memories or documents such as photos which are less communicative than scores and yet both mime and dance continue. (*please turn to page* 47)

Maywald, Paris



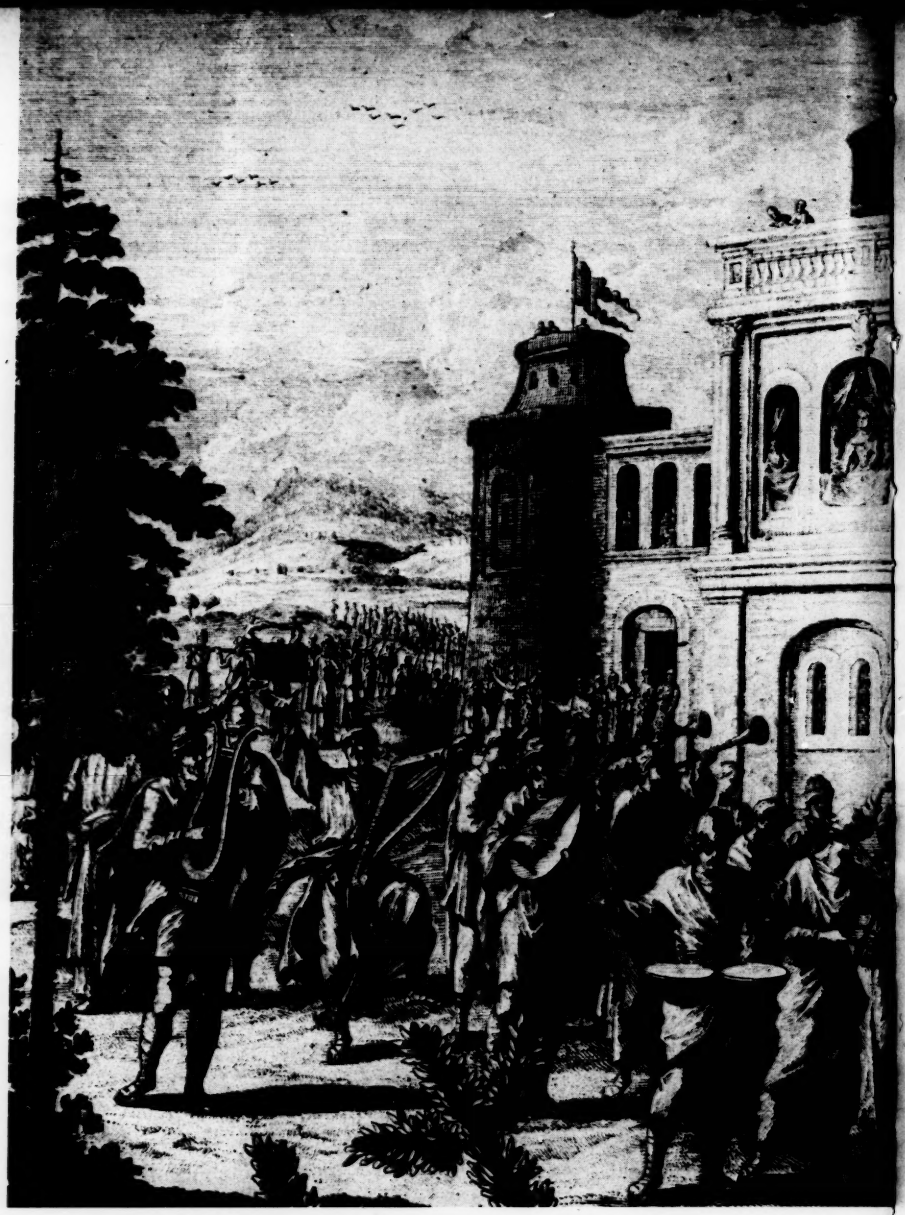
The French dancer Jean Weidt, who was the teacher of Jean Louis Barrault, probably the most distinguished mime in Europe today. M. Weidt appears here in his own opus called "Ballade de Anna et Olivier", a mimetic ballet about the forced separation of two lovers.

Group from a Jean Weidt ballet, in which mime and masks are used to superb advantage.

Maywald, Paris

The VIRILE Dance

by JOSÉ LIMON



The dance in biblical times was an occupation for a king. Dance was the province of man, in which he rejoiced with solemnity and pride, and not an occupation to be given over to jesters, actors or women. In this steel engraving of a 16th century German conception of DAVID dancing before the Ark, the artist has clothed the biblical characters in the costumes of his own time. The occasion illustrated here was probably the one in which Saul's daughter stood at her window watching "David leaping and gamboling before the Holy Ark".

Is this the design toward which man's talent for choreography has led him? The design for death? The virility once directed by man toward dance now is detoured into channels of destruction. Perhaps this is the only way in which man today dare express his virility.

The article herein is a chapter from the unpublished "The Dance Has Many Faces", edited by Walter Sorell. This book is slated for publication early in 1949.

THE male of the human species has always been a dancer. Whether as a savage or civilized man, whether warrior, monarch, hunter, priest, philosopher, or tiller of the soil, the atavistic urge to dance was in him and he gave it full expression. He does so to this day. He will dance to the last apocalyptic hour. He dances because he is neither a vegetable nor a rock, but a moving organism, and in movement finds release and expression.

Since dance and gesture were his long before the spoken word, he still has the power to reveal himself more truly in this atavistic language not only as an individual but "en masse". At some periods of his history he has danced sublimely; at others with a glittering elegance; and then again he has danced a sad period of degeneracy, or like a clown, or a fool, and his ancient power has fallen into atrophy and decay.

King David danced before the ark of the Covenant. He danced not only as the consecrated Pontiff, as intercessor with God for his people, but as chief of state, as head man of the tribe, as the man most exalted and respected, as the racial paragon.

His dance was solemn and majestic, a dance worthy of a king and a man of God. Its cadence and measure were living symbol and embodiment of man's high function and his noblest aspirations. It spoke of the ineffable mystery of man's one-ness with God, for all his frailties and imperfections. The gestures and patterns must have been those of a man who was a king, who was a priest, who was speaking to God for his people. He must have stood tall, his powerful stride that of a man reverent and joyful, his gestures slow with a magnificent dignity, for they must project to the highest zenith.

This was a ritual of surpassing purity and power and showed the man dancer at his most sublime.

King Louis danced before the court at Versailles. He danced various "roles" in the ballets presented there for the delectation and amusement of the court. But always he danced in pomp and splendour as "le roi soleil", "le grand monarque". He performed for as brilliant and corrupt an assemblage of highborn sycophants and courtesans as ever afflicted and disgraced a nation.

The great Louis, like the Biblical David, was dancing his epoch and his aspirations. The Sun-King, between bloody and disastrous wars, would while away his ennui with these august spectacles. The wretched and impoverished who were made to die for his aggrandizement and to pay for his magnificence had no part in the festivities. Louis did not in his dance address himself to heaven and pray for enlightenment and guidance so that his people might be blessed and prosper. He was no intermediary, no interpreter, no dispenser of a divine and just omnipotence. These functions were left in the hands of cardinals and arch-bishops, and they knew their work well.

No, this was another sort of ritual. To an exquisitely formalized code of gestures and steps, the most elaborate of stylizations, dressed in the most glittering and extravagantly beautiful costumes the western world has ever seen, Louis danced his regal debauch. This arrogant, mincing, graceful figure embodied all the perfumed, cynical licentiousness of the regime. Man's highest aim was self-indulgence; the only sin was boredom; the only crime inelegance. This performance was intended to dazzle, to charm, to captivate. This was infamy executed with the flawless delicacy of a "pas de bourrée".

And a recently abdicated king danced like a clown or a buffoon until the small hours of the morning in the fetid cabarets of Paris, London and New York. And this king was not a high priest in mystic communion with heaven, nor a great leader of his tribe, nor was he a magnificent depredator, nor a brilliant luminary in the annals of iniquity.

He was a man dying from boredom, from the terrible spiritual fatigue of his time. And his time was a ritual of futility and disbelief and unbelief. He had very little. Even the gestures and steps and patterns of his dance were not his own. They had been borrowed (for he was too tired inside to create any) from Africa. But "on him they didn't look good". As he glided and bounced and wiggled he represented the fearful spectacle of a sick world "in extremis". For a moribund society had immolated itself in a catastrophic World War I and, exhausted and spent, was gathering its forces for World War II. The little king and has anemic caricature of the primitive mating dances was symbolic of hopeless fear and despair. Yet in this Saturnalia the frenzy was hollow, the abandon synthetic. It was a dance of a man ripe for extinction, a degraded and unheroic Pyrrhic dance.

The modern male as a whole has forgotten the majestic, solemn dance of King David, or the great tragic rhythms of the Greeks, and has accepted as his sole dance experience the diluted trivialities of the dance hall. Or, in the performing arts, he functions, often brilliantly, as an entertainer.

After the Sun King the dance became more an entertainment and less a ritual. The progressive feminization of its technique, with its emphasis on coquetry and blandishment, were designed to display the charms of a ballerina. The male became superfluous. Those few men who participated were, in effect and function, effeminate adjuncts and supports of the dazzling ballerina. Later these men emerged as creatures of exquisite romantic fancy, as fauns, or the perfume of an exhausted rose, or harlequins.

It was natural that with the general surge of feminism, the female should become the dominant and creative factor in the dance, just as she has fallen heir to the wealth and power of this nation. In the environment of the serious dance the female has won indisputable stature and pre-eminence. Due to the economic factor, the male dancer tends to gravitate to more lucrative aspects of the dance, in musical comedies and the films, which certainly do not encourage serious creative efforts.

There are few men who are content to devote their time to the serious dance and to make their contribution to the regeneration of it as a virile preoccupation. It may well be that the great ritual male dance of our age is the one for which we have been in rehearsal during the last three decades and will presently culminate in an apocalyptic performance, a mighty and appealing choreography across the firmaments, a true Finale, with Viros rampant in jet-propelled, supersonic chariots, inextricably bound to be fatal rhythm of his era. Truly a Pyrrhic dance.

It is precisely because the danger of extinction is imminent that men of caliber and dedication are needed to affirm man's sanity and dance it. No other art offers such a challenge. In a society desperately in need of all its art and artists, the art of the dance offers a rare opportunity for those with the vision of its ancient grandeur to speak of it anew. The few dedicated males should take courage when they reflect that they are perhaps pointing the way. It may well be that we will be a saner world when the President of the United States, as chief magistrate, will lead the nation in solemn dance on great occasions before the dome of the Capitol.

Homage à Blanche D'Alessandri-Valdine

by GEORGE CHAFFEE

The BALLETTOPHILE Pays Tribute to a Great Teacher, Dancer and Woman

THE SAD but inevitable news has recently come from Paris of the death, after only a few months of incapacity in her profession, of octogenarian Mme. Blanche d'Alessandri-Valdine, greatest of French teachers of ballet technique.

Already, before the outbreak of World War II, Mme. d'Alessandri-Valdine was a Paris legend; since the close of that war, Paris, and Mme. d'Alessandri with it, still intact, her name has been fabulous and of international note.

Following the war, the dancers, writers and critics of Paris tended her a banquet in her honor. The London Dancing Times published her picture, with a note that she was still alive and teaching as usual in her old studio. Her death was recorded in our American papers. This was fitting, if unusual, for one known to the dance-world of three continents only as a teacher, a ballet teacher. For Mme. d'Alessandri had two special claims to fame: she was, by general admission, one of the world's greatest teachers of ballet and technique, and she was, in this year of 1948, the last direct living link with the great Parisian artists of the Romantic Ballet of a century ago.

Mme. d'Alessandri was the pupil and protegee of Lucien Petipa, premier danseur and choreographer at the Paris Opera, 1839-68 and then teacher there, and brother of Marius of Russian fame. And it was the proudest memory of her colorful life that in Geneva, back around 1882, Carlotta Grisi had sent backstage to ask her to come to her box where, on being presented, la Grisi, then retired from the stage almost thirty years, had kissed her and complimented this young pupil of her former partner and lover on her performance. Mme. d'Alessandri was then still in her 'teens but already on the road to what looked like a great career as a dancer. A cruel fate had other things in store, among them that she was to be the real heroine of the finest cinema of the ballet that has yet been filmed: Ballerina (La Morte du Cygne).

Nobody seems to know just exactly how old this queen-dowager of the dance was at her death. She was born in the early 1860's during the Second Empire. Just before that regime became past history in 1870, she was received as a child pupil in the Ecole de Danse of the Paris Opera — in the old Opera de la Lepeletier of the Romantic Ballet, burned down in 1873.

The little Blanche Valdine made her debuts, surprisingly enough, not in Paris (though she may have danced there with the children of the corps de ballet, often used in ballets), but in London. It was in 1871 (77 years ago!) at Covent Garden, when Petipa was ballet master there, in the ballet of L'Enfant et les Bijoux, in which she danced the role of l'Amour.

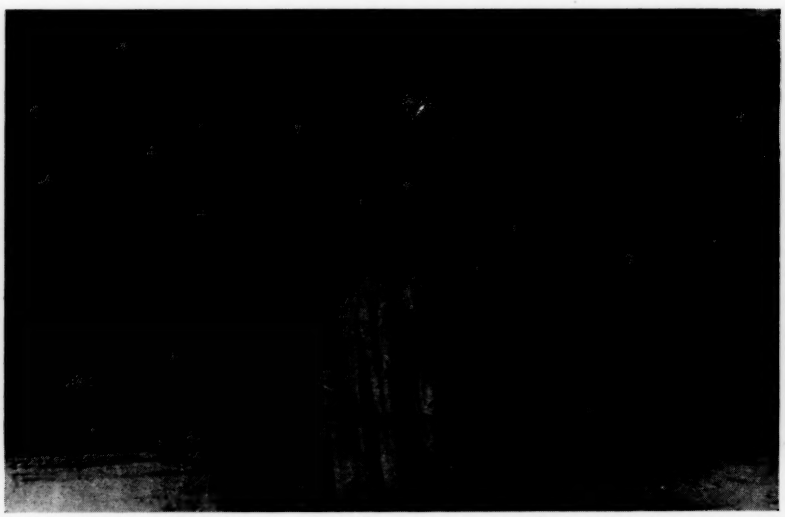
Having completed her studies at the Ecole de Danse de l'Opera, like so many excellent dancers of that institution, Mlle. Valdine preferred to accept a flattering engagement at a noted provincial theatre to biding her time at the Paris temple, where the administration was forever hunting a foreign attraction in preference to its native talent. In the Grand Theatre in Marseilles in 1879, as premiere danseuse demi-caractere, Mlle. Valdine first danced Myrtha, Queen of the Wilis, in "Giselle," and then, having become danseuse etoile there that same year, she first danced Giselle herself. And there, finally, in December, 1879, she married the great Italian ballet-master, d'Alessandri. She told me that she was a dancer's 15, and add a couple years in real life.

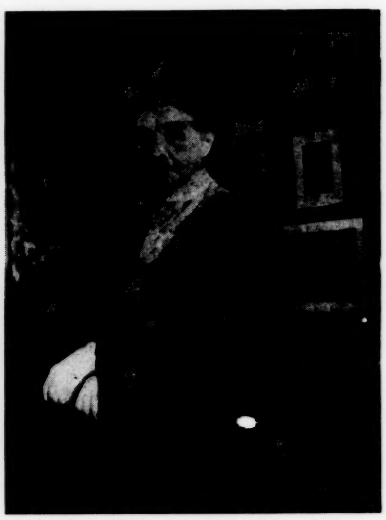
After three years in Marseilles, the d'Alessandris went to the Grand Theatre, Geneva, where, besides coming to know Grisi, Mme. d'Alessandri began her friendship with Jules Massenet ("the most charming man in the whole world," she always added of him), when his "Herodiade" was produced there with her as its prima ballerina.

There followed some years of touring in various European capitals — Germany, Austria, Italy — and then the d'Alessandris arrived in America, where both her marriage and her dancing career came to abrupt tragic ends. After seven years of marriage, the couple separated, and that was that — for the more than sixty years since, Mme. d'Alessandri-Valdine went her way through life content to be alone. The lasting tragedy of her life was in her art.

It was in the lovely old Opera House in New Orleans (now, alas, gone), while dancing Giselle, that Mme. d'Alessandri's dancing days came to an end. A trap used in the production in the second act failed to close. She plunged through it while dancing and broke her knee.

(*continued on page* 43)



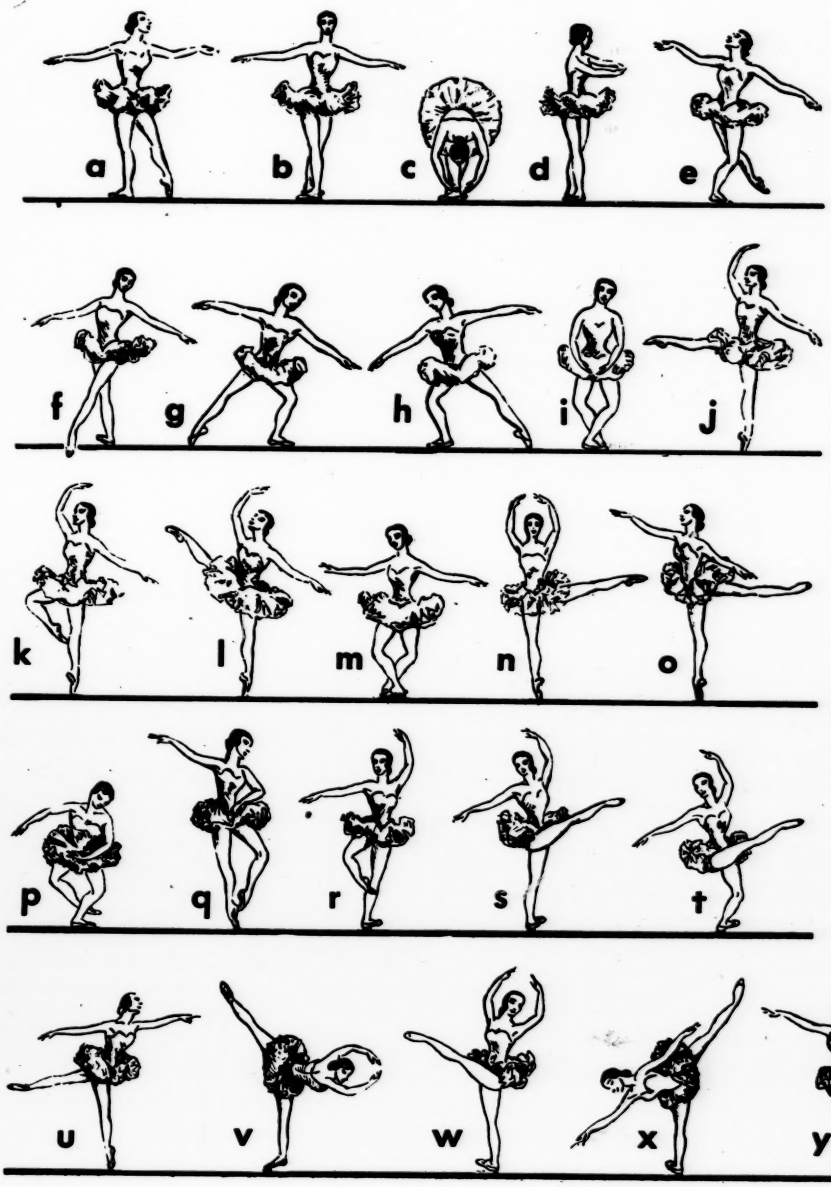


Blanche D'Alessandri-Valdine, a custodian of the great Romantic tradition in Ballet, a woman who lived through 90 full years. In one corner, a photo taken in her Paris Studio in 1948; in the other, an informal taken 10 years ago, when she was 80 odd years, in a Parisian suburb.

PETITE VARIATIONS . . . . . by GEORGE CHAFFEE

dedicated to the memory of BLANCHE D'ALESSANDRI-VALDINE

NOTE: Numbers give musical count; letters refer to accompanying drawings.



Petite Variation is danced in Waltz Tempo. The music of Chopin best qualifies for the interpretation of the romantic, lyric style of this dance.

ENTRANCE

Dancer enters upstage left and walks to left of centre (4 bars: 1-2-3; 2-2-3; 3-2-3; 4-2-3)—and on 5th bar

Point L leg in 2nd position, 5-2-3; 6-2-3 (Fig. A)—Close 5th, 7-2-3; 8-2-3 (B)—Porte de bras: down, 1-2-3; 2-2-3 (C); up, 3-2-3; and open, 4-2-3 (D and B)—and take pose, 5-2-3; 6-2-3; 7-2-3; 8- (E and F) . . .

DANCE

I—Glissade to right, -2-3 (G-H-I)—Double ronde de jambe en dedans, closing 5th, 1-2-3; 2- (J-K-J-K-L-M)—Glissade, -2-3 (G-H-I)—Pique à la 2de, detourné into 1st arabesque, closing 5th, 3-2-3; 4- (N-O-M)—Small jete; frappe; coupe; frappe; coupe; frappe; coupe, -2-3; 5-2-3; 6-2-3; 7-2- (P-Q-P-Q-P-Q-P) into pose, -3-8- (F, feet reversed)—to repeat entire combination (making 16 bars) to other side . . .

II—Passé; developpé; plié, 1-2-3 (R-S-T)—Piqué into arabesque and change to penché (flat), 2-2-3 (U-V)—Detourné into croisé devant, 3-2-3 (W)—Swing leg into arabesque penché, 4-2-3 (X)—Arabesque, 5-2-3 (Y)—Fouetté pirouette en dedans from the arabesque, 6-2-3 (Z)—and finish in 5th position back 7-2- (M)—and straighten, -3-8-2-3 (B) . . .

Then repeat this entire combination to other side, but finish the pirouette, 6-2-3 (Z) in 4th back, 7-2-3-8- (E-F) . . .

III—Repeat first 13 bars of Combination I—then—frappé, coupé, 14-2-—Step across front on L, -3—Piqué in arabesque, 15-2-3 (O)—Close 5th, 16-2-3 (M-B).

AUTOBIOGRAPHY OF AURORA ARRIAZA

The memoirs of a spanish dancer's life A serial

Chapter 2

IT WAS the custom of the Czars to attend only the Imperial Theatres, but it was arranged through the Grand Duke Nicholas that we were to be accorded the honour of dancing before the Czar and Czarina privately.

One day, a court functionary who spoke Spanish admirably was sent to us commanding us to appear at the Imperial Palace. I will never forget the charming simplicity and kindness of the Czar and Czarina. I was personally introduced to them by Campo Sagrado. The Czarina particularly seemed so kind and gentle that she won us at once. Her eyes were among the most expressive I have ever seen.

We performed on several occasions at the Imperial Palace and the luxuries I saw there are beyond my powers of description, the fabulous ermines and sables, the mountains of gems, the golden plateware, the rich clothes and the wonderful tables, laden with the most incredible dishes and wines. You can read about such a world today only in books. This world today is only a poor relation of that one.

As I danced the principal part in our show, I was greatly applauded and the management and my family kindly decided to give a special performance for my benefit, a custom greatly admired in Russia ,where artists of various degrees were accorded this honour. The entire receipts of the evening were turned over to me. The house was completely sold out. All our friends had paid several times over the ordinary prices of admittance. Grand Duke Nicholas sent 500 rubles for his ticket.

A photo taken from a cigarette advertisement of the early 1900's, a representation of Aurora's first company, the Bellas de Sevilla. Aurora is the beauty on the right; her sister Emerita is the second from the right. The girl on the left was later to meet a tragic end in the Messina earthquake, a fate spared the other five girls, as they traveled to Messina on a later boat and missed the earthquake.

Aurora, the young matron. This photograph was taken a year after her marriage to the Count de Leslie. She is seated on a sofa in her Moscow home, looking wistful about something, her youthful career as a Spanish dancer, no doubt.

The persistent attentions of the Grand Duke caused a great deal of distress to my father, whose experience had convinced him that nothing good could come out of such a friendship. The Grand Duke became so attentive to me that my father began to think about taking me away from St. Petersburg. On one particular occasion my imperial admirer sent me a huge basket of flowers representing the Spanish flag. It was so large that it took four men to bring it on the stage. The entire background was decorated with the Spanish colors. Our dear Campo Sagrado sent a huge bouquet of tulips in the shape of a flag and I also received several pieces of fine jewelry. People who read these lines may think it odd that so much attention was bestowed upon me but I was barely fifteen at the time and said to be quite attractive, with long hair that came almost to my ankles.

According to our contract we had to play in various cities of Russia, and when we returned to St. Petersburg we were again invited to dance at the Imperial Palace, and now I recall how once when I was escorted in the coach of Grand Duke Nicholas driven by four horses and two coachmen, the peasants on seeing the carriage coming made profound bows. I recall that it was on this occasion while I was in the carriage seated with my mother and Campo Sagrado, that the Grand Duke presented me with a beautiful diamond bracelet. Had I but a portion of the jewels that were then bestowed on me in Russia, I could live in affluence for another lifetime, but that is another matter.

We also performed twice at Peterhoff, the summer residence of the Czars, and we were always escorted by our dear Ambassador.

It was there that Campo Sagrado introduced us to Count and Countess Scheremetiev. They were very kind to me, and later, after I married, I visited them whenever we came to St. Petersburg. The Countess, I was told, was the daughter of one of the Grand Duchesses and Count Strogonoff. Once when we visited Odessa, we were invited by the old Count Strogonoff to visit him, as my father had known him well. We were also entertained by a General Dournow. Another person that I remember was a certain Count Phalen, who also sent me a beautiful present.

It is difficult for me now to recall all the names of these new found friends, many who came to my wedding later on.

Every week the Grand Duke sent me a huge basket of tropical fruits, also flowers in profusion.

It was with great deal of regret that we finally departed from St. Petersburg. My father was greatly relieved as he had heard of the terrible things that happened to people who displeased the Grand Dukes, yet he didn't in any way feel inclined to encourage such a friendship as ours. I was after all only a touring dancer (and a foreigner at that); nothing permanent could come if such courtship was allowed to continue.

Although I have afterwards attended many banquets in various countries given by eminent and powerful personages, never have I seen surpassed the elegance, the luxury and the refinement of services, the exquisite food and the rare wines that were served at the Imperial tables of the Czar and his family.

I recall once that a dinner was given to me and my troupe by Grand Duke Vladimir and his wife, who, I believe, was a German Princess. As usual, Campo Sagrado was with us. Grand Duke Nicholas did not come. I understand that there had been some disagreement with the Grand Duchess. The dinner was a sumptuous affair. The dishes were all of Tula silver. The wines were served in superb silver pitchers, enriched with raised relief ornaments. The silver was also of Dark Tula silver, the wine glasses were of a peculiar opaque crystal, sea green and rich purple. Nowhere but in Russia have I seen such beautiful crystal. In the middle of the table were beautiful flowers. The food was typically Russian.

All through the banquet my father and I were on pins and needles from nervousness. We were so afraid that our girls, who came from modest bourgeois homes might do the wrong thing, although we had drilled them for hours. Two of the girls were gypsies and we did not know what they might do, but to our great relief everything went fairly well. Unfortunately when the finger bowl came, they were watching each other, and when Carmen poured some wine from her glass into the bowl I nearly fainted. We whispered to her and the word was passed around and a near social tragedy was averted.

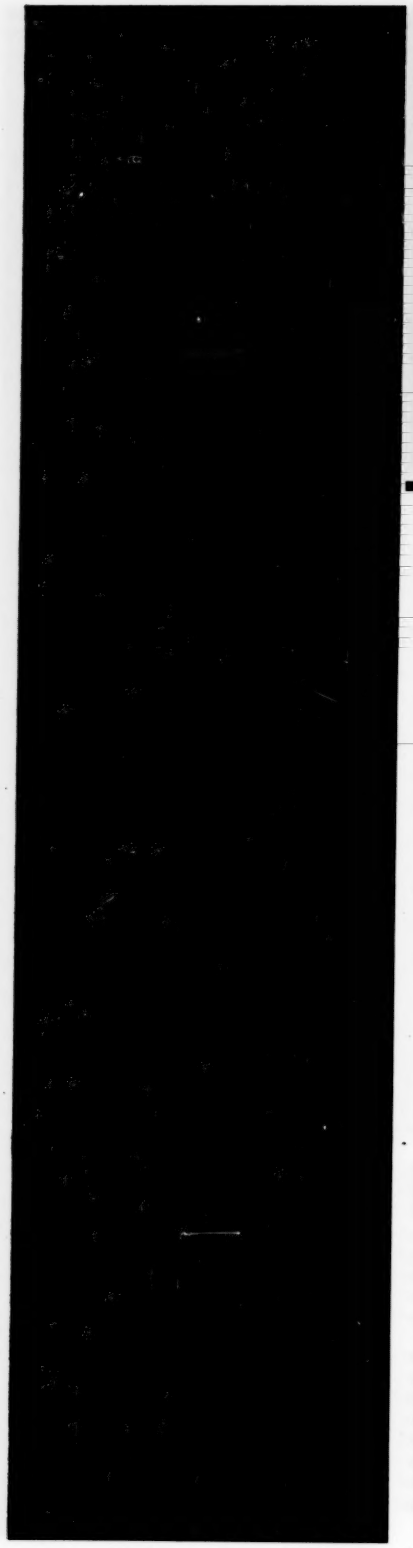
After dinner the Grand Duke offered us some cigarettes. We declined, thinking it might not be thought proper for the girls to smoke, but when the Grand Duchess suggested she would smoke with us, we consented, much to my father's displeasure. The Grand Duchess was most gracious and asked Campo Sagrado to tell us how much she had enjoyed our dance and to thank us for the delightful evening's entertainment we had given them and that we would take with us a pleasant memory of the reception that we had received from the Imperial family. The Ambassador started to address us in French, but the Grand Duchess interrupted him, saying, "No, Marquis, I can tell them myself in French, please speak to them in your own language. Some of the girls may not understand French."

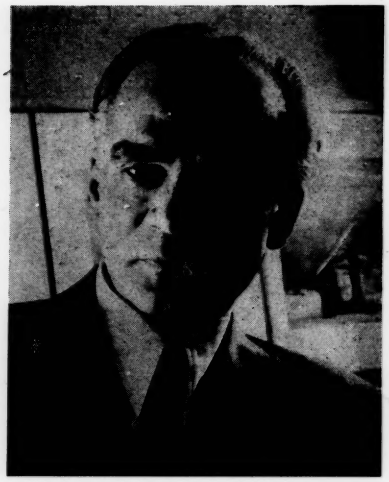
Of course she was right; none of them spoke French. But they were deeply touched by the kind and democratic attention tendered them by the eminent personages. Particularly attentive to us was Grand Duke Alexis who kept urging our girls to drink Champagne all evening.

In all the many times we danced in the presence of the Imperial family a table was always set apart for us as entertainers, but on this occasion we sat as guests in the palace of Grand Duke Vladimir.

Of all the festivities in which we performed the one that was the most impressive was the one held in an Armory in honor of the departure of Grand Duke Nicholas with his regiment. It was attended by more than five hundred high officials and military men, among them several Grand Dukes. It opened with a large Russian choir, endless French

(Please turn to page 45)





FRANZ ALLERS

FRANZ ALLERS, born in Czechoslovakia, played first violin in the Prague Philharmonic. He made his debut as a conductor in Bayreuth at a Wagner Festival. He has had broad experience conducting for dancers having variously been conductor for such companies as Col. de Basil's Ballet Russe, Sergei Denham's Ballet Russe de Monte Carlo, as well as for artists in concert such as Slavenka, Markova and Dolin, Youskevitch, Kaye, Massine. His most recent assignment in connection with dancers was for the musical "Brigadoon" which verges on ballet for proportion of dance to drama. Mr. Allers lists the first performance of "Rodeo" by Agnes de Mille and Aaron Copland as his most important experience of conducting for dance. He says, "Both the creators worked with full respect for each other's art; they never lost sight of the aim to bring dance and music to an ideal match. Thus, since all proportions were right, there were ideal conditions for the conductor to express himself by serving dance and music on an equal plane."

IVAN BOUTNIKOFF

IVAN BOUTNIKOFF is currently the conductor for Ballet Russe de Monte Carlo; has been with the organization since 1945. He is numbered among the world's best conductors of ballet music. He is a native of Russia; was the conductor in 1947 of the Imperial Symphony Orchestra in St. Petersburg; has conducted the Symphony Orchestra of the Royal Academy in Athens (a post subsequently filled by Dmitri Mitropoulus), the Brussels and Paris Symphony Orchestras, among others. He settled in America in 1940; has orchestrated scores for major motion pictures, has written an original opera, and composed the score for a ballet on a series of plays by Theodore Dreiser.

IT IS, of course, essential that a conductor for the dance should clearly define or "stress" the tempo of the work he is to interpret, but is that not true of purely symphonic music, as well? A performance of the Eroica, heard at a concert without stress on its wonderful rhythmic pattern would be a sorry affair indeed.

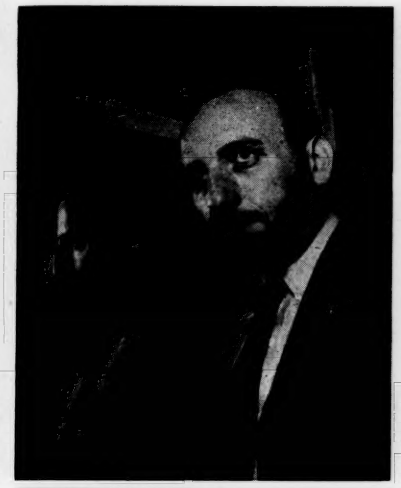
But, if we speak of differences of conducting for different fields, we should not speak of opera and symphony on one hand, and ballet (or dance) on the other, but of concert on the one hand, and theatre on the other. And the difference lies entirely in the spiritual approach: the conductor for the theatre will be on the right track when he is convinced that he is not the "whole show", but that

(*Please turn to page* 40)

THERE can be no important difference between the conducting of symphony, opera or ballet. A conductor should be able to adjust himself to whatever genre he happens to be working in, if he understands music, to begin with. In ballet, the conductor does not lead the dancer, nor the dancer the conductor; the ballet itself is the leader. It is the composer and not the dancer or the conductor who establishes the spirit and the tempi of the composition. Conductor, choreographer and dancer should accept the composer's intention and follow him or they should leave him alone. In my various experiences in conducting ballet, I have observed only too frequently the spirit, meaning and tempi indicated by the composer completely negated and ignored by the choreographer.

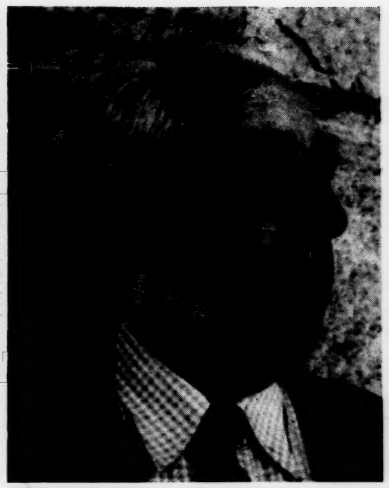
I don't mean to convey the impression that such conditions have always existed in ballet. The history of the Imperial Russian ballet and later that of the company of Sergei Diaghileff proves that there existed conductors, choreographers and dancers who spoke the same musical language and who served art, rather than themselves. Today's ersatz

(*Please turn to page* 41)



MAX GOBERMAN

MAX GOBERMAN is Ballet Theatre's musical conductor and has been since the season of 1944. He has also conducted for Ballet Russe, and was resident conductor of the Brooklyn Symphony and concertmaster and conductor for Columbia Broadcasting Company. In 1941 he organized the National Youth Administration Orchestra in New Jersey, which blossomed into an NBC program and in 1942 he inaugurated the successful War Stamp Concerts in Carnegie Hall, with Joseph Szigetti as soloist. He has worked in films, radio and musical comedy, as well as for ballet companies.



LOUIS HORST

LOUIS HORST began his dance conducting experience with Ruth St. Denis, Ted Shawn and the Denishawn Company in 1915, a position he held until 1925, since which time he has been musical director for Martha Graham and her company. Each of these many years has produced experiences important to him and these experiences have been enriching in terms of music, theatre and of the art of dance itself. Of all living conductors for dance, Louis Horst is probably the one with the longest, most faithful record of devotion to dance itself.

RICHARD KORN

RICHARD KORN is comparatively new to dance conducting, but his experience as a symphonic and operatic conductor is broad. He has appeared in both Europe and America as conductor for civic orchestras and in Opera, and is currently conducting the Stockholm Philharmonic, in Sweden. He wielded the baton for the Original Ballet Russe in its 1947 tours. He has also conducted for concert artists like Iva Kitchell.

CHOREOGRAPHERS, because of their creative difficulties in another genre, cannot possibly know too much about music in the absolute. There are exceptions, naturally, but few. A choreographer who is a good musician will always come to quick understanding with conductors, providing the latter are also good musicians. To my mind, the role of conductor for the dance should be to be as faithful to the composer's intent as he can, within the limitations imposed by the dancers and choreographer. He should not be expected by the dancers to commit errors of musical taste to suit their whims, or to play music in a fashion other than that dictated by the score.

Who leads Whom — the dancer the conductor, or the conductor the dancer varies considerably with the following factors:

The choreographer, the dancers, the composition used, the degree of flexibility of either dancers and/or conductor. Some dancers will say, "Play the music the way it is written. We'll dance to it that way." Others insist, "Watch what I am doing and give me time." Some compositions for the dance have become so standardized and the tempos so clearly indicated by the composers, such as Stravinsky's "Petrouchka", that the con-

(*Please turn to page* 41)

FROM a technical standpoint, there is no difference between conducting a symphony concert or an opera performance or a dance performance. But of necessity, the opera or the ballet conductor cannot devote his entire attention to interpretation of music. Besides keeping his eye on the score, he must also keep an eye on stage and what is happening there. In the case of opera, he is perforce compelled to make some adjustments to the liberties often taken by singers in their lines, and in the case of ballet, he must also be ready to adjust his tempi and interpretation to the movements of the performing dancers.

But one finds a greater difference between conducting for the ballet and conducting for the modern dance. The conductor for the modern dance undoubtedly works closer with the dancer and should have had previous experience as a dance pianist, either in accompanying classes or as piano accompanist in dance recital, and for that reason a modern dance conductor is apt to be a musician who has graduated to the podium from the dance studio. In my opinion, the ballet conductor does not have to attain this at-one-ness with the dancer and in many cases has not had any previous experience with the art of ballet.

(*Please turn to page* 42)

I CERTAINLY appreciate this interest in the reflections of one who, in the dance world, belongs to the lowest order of animal life. And yet, till the day comes when dancing will be done in silence, perhaps it is not too much out of order to let the music department be heard from occasionally. Even if the conductor is no more than a necessary evil, the fact still remains that he is there.

The first thing I had to learn in conducting ballet, after previously conducting symphony and opera, was that the only part of the musical performance that really mattered, (although it mattered *enormously*) was the tempo. All the other essential elements of any strictly musical performance: clarity, intonation, phrasing, tone, mood, etc., in the ballet all these are helpful but decidedly secondary. Where musical values conflict with choreographic ones, the latter must prevail every time. I think that some of the lack of rapport between dancers and conductors comes from failure to understand and accept that condition. Choreography is very commonly predicated on a tempo different from any which has ever been heard in a concert hall; and while the musicians may validly criticize such choreography, he must realize that once it has been established, it is too late for him to do anything about it. As a rule, when a work known in the concert hall

(*Please turn to page* 42)

Kalpana

Priest raises club to beat huge drum before the Shankar-inspired conception of Kailas, the Himalayan home of Shiva, Lord of Creation and his Consort Parvati.

UDAY SHANKAR, outstanding artist of the Hindu dance, has produced a film which is broadly autobiographical, if the synopsis that follows is any indication. Shankar returns to the West with this film which was unveiled to special New York audiences in November, for the first time in more than a decade. He spent the war years teaching at his own center for dancing and other arts, at Almora in India. He has married a Hindu girl, Amala, who appears with him in this film as the girl named Uma whom he loves from childhood and eventually marries.

KALPANA, meaning Imagination, is more than a document of Shankar's life; it is a monument to India, with its intensity of feeling for art, philosophy, life.

Its scenario, which benefits from the fact that it follows a clear cut outline of Shankar's life (with deviations) is simple and appeals to a western audience. That portion of the film which is devoted to the dances and drama of India are, of course, the core of the story. They afford Shankar the opportunity to make a cinema record of his singular accomplishments in art.

The story, as taken from a synopsis officially approved by Shankar, is as follows:

Udayan came from a family of Zamindars in a provincial village. A sensitive child, not understood by materialistic elders, he tries to express his artistic temperament in the little musical, dance dramas which he gets up with the help of his friends. In this way he tries to adjust himself to his environment. Another influence in his life is Uma, a girl who has come from Udayan's village. For some childish reason, they have quarreled and do not meet for many years.

Udayan's uncle sends him to the village school, where he discovers in the person of the drawing master a sympathetic friend. Udayan grows up to be a painter and goes on to Benares for further study. In Benares, Udayan feels drawn to the art of dancing. With the aid of Noor, Ramesh and three girls of good family, he forms a dance troupe. One night Udayan dreams of a girl. The next day he meets her in the flesh. She is the cousin of his friend Ramesh and the same little Uma with whom Udayan quarreled years ago (but she keeps her identity a secret from him.) Uma joins his troupe.

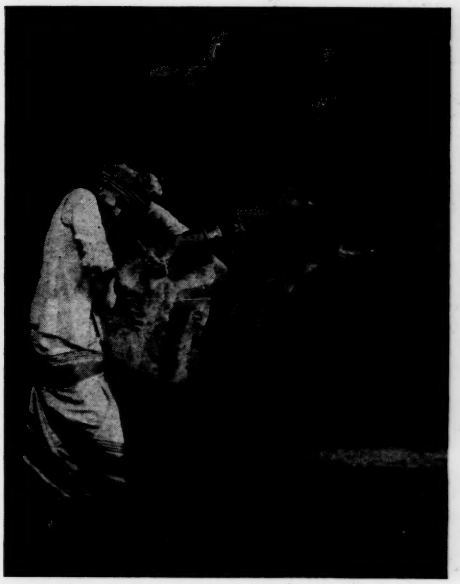
Udayan meets a girl who is the daughter of a wealthy Zamindar and she falls in love with him. With financial help from the friends of the girl, Kamini, Udayan builds up and enlarges his original troupe. Kamini intentionally keeps Uma out, noticing Udayan's interest in her. Uma returns alone to Bombay, where some time later the troupe, after touring all India, comes to dance. Uma rejoins the troupe at Udayan's demand and Kamini's jealousy toward Uma grows stronger day by day and it creates misery for Udayan.

Udayan's greatest ambition in life is the establishment of a great school which will be a center of the arts. In this project he

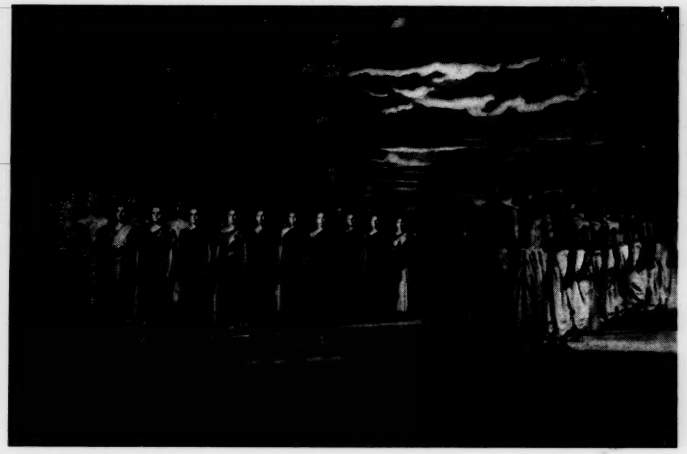
Shankar and group dance the famouse Kartikaya dance.

UDAY SHANKAR Films semi-documentary . . . semi-fantasy of Hindu modern life

SYNOPSIS AND PHOTOGRAPHS
BY COURTESY OF
MR. BASANTA KOOMAR ROY



Shankar, beating a drum, dances with Amala Uday Shankar, in a folk dance, which is one of many seen in the festival of song and Hindu dance at the Kalakendra center.

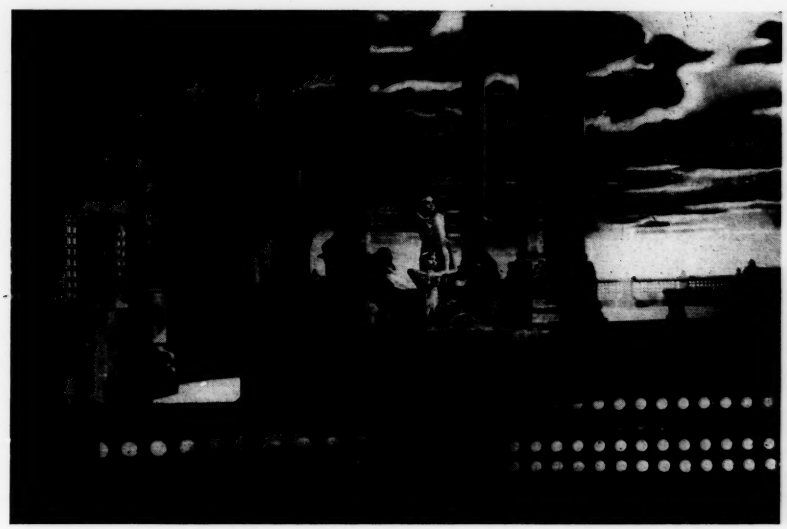


Boys and girls in the Kalakendra Dance and Music Center in the Himalayans gather in front of their school to sing a hymn of rejoicing.

was helped by wealthy friends of Kamini. High in the Himalayas, Kalakendra, the school and theatre come into being. Kamini follows Udayan and Uma to Kalakendra, where the triangle results in a near tragedy when Kamini tries to stab Uma.

This calamity brings Udayan to the realization that he loves Uma and the story spins out to a happy ending.

Of great significance is the Hindu philosophy of living apparent in the many scenes at Kalakendra, modeled after Shankar's Almora school. The object of the training in this school is the achievement of a radiant personality, self-discipline, imagination, creation. Perhaps such centers are needed more urgently in the western world!



Mimed enactment of an Indian fable by Uday Shankar and Amala of one of the many dance dramas in which Hindu lore abounds. The scene from one of the presentations at the festival at Kalakendra.

HOW TO ENJOY THE SLOW FOXTROT

EVERYONE who dances knows that it is awkward, verging on the impossible, to dance the Viennese or fast Waltz style to slow Waltz tempo. It is almost as maladroit to dance the medium or fast Foxtrot style to slow Foxtrot tempo. And it is because we try to blend these two incongruous elements of fast style and slow tempo that there is so much dissatisfaction among dancers with the ultra-languid tempos, even slower than thirty measures a minute, that many orchestras feature.

When the Foxtrot emerged as a dance form some thirty years ago, the tempo which had the widest appeal ranged from forty-two to forty-eight measures a minute — what has come to be known as "society tempo". And it was to this sparkling time that our original Foxtrot steps and style evolved — the steps and style which are still top Foxtrot form today.

To a large extent, and rightly so, teachers have used the slow tempo for the practical purpose of training the beginner in the generally accepted steps of the Foxtrot. It is always interesting to observe that, once coordination is achieved, the pupil finds the typical Side-Close movements rather dull and irksome for the slow tempos, but delightful for the faster time.

Years ago the English recognized the necessity of formulating different styles for the two disparate tempos. In their meticulous way, under the aegis of their strong and distinct ballroom association, they standardized certain movements for the Quickstep at about forty-eight to fifty measures a minute, and other movements for the Slow Foxtrot at about thirty to thirty-two bars a minute.

The English Quickstep corresponds to our loosely standardized bright-tempoed Foxtrot. And in making a start toward formulating our own Slow Foxtrot, we can well draw upon the experience of our British friends as to what is enjoyable, practicable — and important for us — what is adaptable to the American temperament.

These things can be done to give life and nuance to the Slow Foxtrot:

STEPS

1. The customary Side-Close, Forward or Backward movements, which so definitely suit the faster-tempoed Foxtrot, should be largely eliminated.
2. The Three-Step should be regarded as THE BASIC STEP for the development of combinations. In lieu of any generally accepted definition of a Three-Step, we suggest the following: The Three-Step consists of three passing steps, starting with either foot. The rhythmic pattern is Quick, Quick, Slow. The Three-Step can be done Forward, Backward, or Turning.
3. Limit the use of slow walking steps. Not more than two in sequence — and preferably only one — should be used to link the quicker tempoed step combinations.
4. Other special turns and "outside partner" steps should be employed as variations.

STYLE

The contrast of the "rest" of the slow steps and the semi-running action of the Three-Step gives character to the Slow Foxtrot. In general, dance the slow steps on the flat of the foot. This applies especially to the walking "link" steps and to the "Slow" that ends the forward or backward Three-Step. The slow step, however, that *immediately precedes a Three-Step* should have a propulsive lift at the very end of its timing. This delayed rise on the ball of the foot prepares for the run of the Three-Step and makes for keener dance enjoyment and greater facility in leading and following.

We present the accompanying Three-Step variations, including the English Style Telemark Turn, as typical of many interesting combinations suitable for the Slow tempoed Foxtrot.

★

Slow Foxtrot Music — 4/4 Times — 30 to 34 Measures per Minute.

ABBREVIATIONS

Left Foot	L F
Right Foot	R F
Left (Direction)	Lt
Right (Direction)	Rt
Position	Pos
Line of Direction	L O D
Quick	Q
Slow	S
Diagonal-ly	Diag
Forward	Fwd
Backward	Bwd
Sideward	Swd
Toward	Twd
Weight	Wt
Count	Ct
AND (Count)	&
Continue-ed-ing	Cont
Outside Right Position	O R pos
Outside Left Position	O L pos
Contrary Body Movement	C B M
Contrary Body Movement Position	C B M P

THREE-STEP AND TELEMARK

Man's Part

Foot Print #				
1	L F	Q	Fwd	
2	R F	Q	"	
3	L F	S	Fwd,	turning Lt
4	R F	Q	Swd,	turning further to Lt
5	L F	Q	Swd,	short step
6	R F	S	Diag Fwd	O L pos

BALLROOM DANCING

A FOUNDATION TECHNIQUE

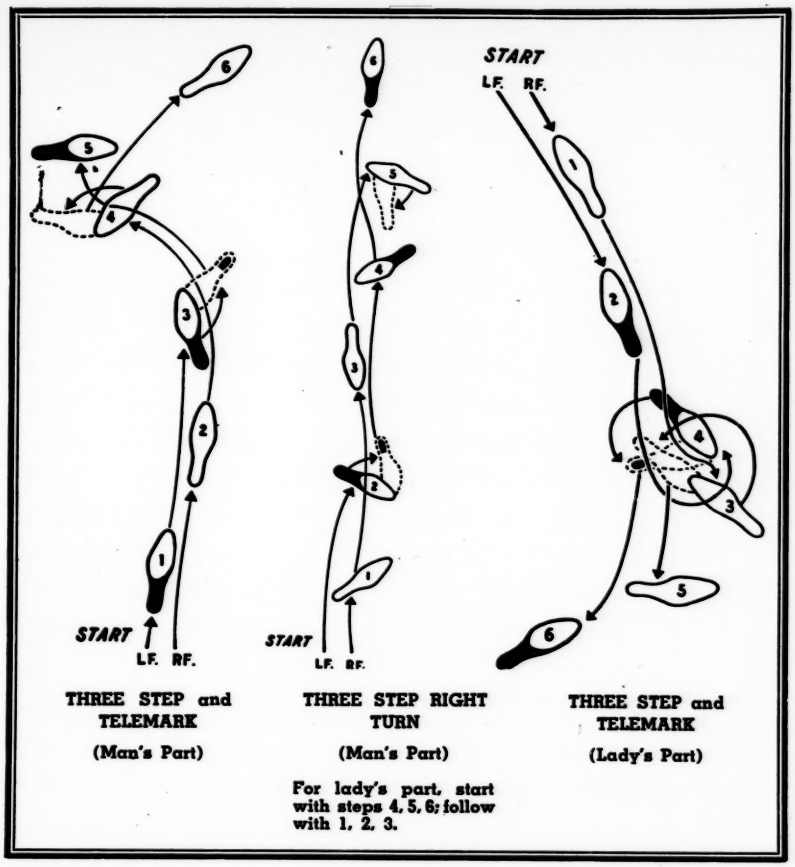
FACTS — NOT FICTION ABOUT

Chapter I

ONE DAY not long ago we were at a party, talking with a man who fondly fancied himself as a wonderful dancer. He began showing us a flashy step he had dreamed up. It was really quite a combination, we all agreed. At the end of his demonstration the man looked at us, confidently anticipating our enthusiastic approval. With unconcealed glee he said, "You know, I've tried that step out on all my partners, and not one of them can do it!"

As you can well imagine, our boastful friend was really anathema to every unfortunate girl who ever got stuck with him. And the sad, sad part about it all is that it's about 1,000 to 1 that he'll ever hear the truth from any one of his hapless partners.

On the other end of the scale to our showy friend, there are those people who think dancing is so simple, and they are so rhythmically blessed, that they can just clump around the



THREE STEP and TELEMARK
(Man's Part)

THREE STEP RIGHT TURN
(Man's Part)

THREE STEP and TELEMARK
(Lady's Part)

For lady's part, start with steps 4, 5, 6; follow with 1, 2, 3.

Note: Rise on ball of foot for Steps 1 and 2 of the Three Step. Go into Step 3 on the whole foot, rising slightly for the half-turn.
On Step 3 use strong C B M to start the reach around partner.
On Step 6 use C B M P to maintain position facing partner as R F crosses through with Lady at outside right.

Lady's Part

1 .... R F .... Q .... Bwd
2 .... L F .... Q .... "
3 .... R F .... S .... Bwd, toe turning in slightly. Make ½ turn Lt, simultaneously bringing L F close to R F as turn is made.
4 .... L F .... Q .... Transfer Wt to L F in place.
5 .... R F .... Q .... Cont turning on L F as R F moves. Swd with a reaching step.
6 .... L F .... S .... Diag Bwd

Note: Use ball of foot rise for Steps 1 and 2. Lower to whole foot on Step 3.
On Step 4, Cont the turn on ball of L F, finishing with propulsive action of the L F arch to get the necessary reach on Step 5.
On Step 3 use strong C B M to initiate the feet together turn.
On Step 6 use C B M P to maintain position facing partner as L F crosses Diag back of R F.

THREE STEP RIGHT TURN

Man's Part
Lady Dances Counterpart

Foot Print
#
1 .... R F .... Q .... Fwd, turning Rt
2 .... L F .... Q .... Swd, turning Bwd into L O D
3 .... R F .... S .... Bwd
4 .... L F .... Q .... Bwd, turning Rt
5 .... R F .... Q .... Swd, Cont turning Rt to face L O D
6 .... L F .... S .... Fwd

Note: Use "semi-run" rise on ball of foot for Steps 1, 2 — 4, 5. Lower to whole foot on Steps 3, 6.
On Steps 1, 4 use strong C B M to initiate the turns

VARIATIONS

On either of Steps 3 or 6, or both, natural variations could occur by leading partner into the O L pos.

BALLROOM DANCING

floor, without a shred of know-how, beyond their superior natural gifts.

For it is a strange fact that there is a conspiracy of silence on the part of both men and women about their friends' dance ability. People who don't hesitate to berate their bridge partners about a less than brilliant play would rather be boiled in oil, drawn and quartered than suggest that their dance partners were other than the embodiment of every physical charm and grace.

It's true — we need a little mental housecleaning on the subject of social dancing. So first let's clear away the two fallacies that are most often heard. We'll take up each in turn. The first one is *Dancing is Like Walking*. The second one is *You Have to Learn the New Steps Each Year.*

FALLACY NUMBER ONE — WALKING IS LIKE DANCING

"If you can walk we can make you a good dancer in three hours." This familiar promise has often proved a potent lure to the gullible. Disillusion inevitably followed, as the hopeful pupil discovered that there were a few other considerations to conjure with, beyond the ability to put one foot in front of the other.

From a superficial point of view, the identification of the "walk" with modern social dance technique is understandable. With general agreement that ballroom dancing is based upon the mechanics of natural movement, it is easy to see how the "walk" has been used to typify dance movement. However, the truth is that we do not dance as we ordinarily walk. We should not be led to

(*Please turn to page* 39)

---Velvet Rhythm---

Rhythmic Pantomime Tap

SPECIALTY NUMBERS
NOVELTY NUMBERS

Creations in Tap for
Beginners
Intermediates
Advanced

Dances Written by Special Order

Write for descriptive catalogue

Velvet Dawn Studio
71 ALVARADO AVE.
WORCESTER, MASS.

Order Your Winter Work From
BILLY TRUEHART
15 YRS. SPECIALIST in MAIL ORDER ROUTINES and COMPLETE RECITAL IDEAS
(Radio's Original Tap Dancer and Teacher of Dancing Star ANN MILLER)
All Types Dances—Free Catalog of
200 DISTINCTIVE ROUTINES
333 N. Madison Ave.
Hollywood 4, Calif.

EAFIM GEERSH
BALLET BARRE RECORDS
2 two-sided 12 inch unbreakable discs
with printed supplement
Used all over the world
Price $14.00. Send remittance to:
EAFIM GEERSH BALLET SCHOOL
3200 Coney Island Av., Bklyn 24, N. Y.

janet—"Dances That Charm"
clearly described routines . . . spectacular show pieces . . . wee folk dances . . . recitatives . . . complete revues . . . lesson outlines.
catalog for postage
janet studio springfield, Ill.

ORIGINAL ROUTINES
by mail
Novelty Tap, Ballet, or Character Dances
Over 100 graded dances, clearly described
Send for Dance list
MERCEDES FITZGERALD
established since 1920
Box 236, Dance, 503 W. 33 St., New York 1, N. Y.

ELSA GREENWOOD
NOVELTY SONGS AND DANCES
SPECIAL (limited time) FOR LITTLE TOTS
"A BASKET OF KISSES" SONG
INCLUDING DANCE ROUTINE $1.00
90 CLINTON AVE., NEWARK, N. J.

The Dancer's BOOKSHELF

THE BALLET ANNUAL, edited by Arnold Haskell, published by A. & C. Black, London.

BRIEF FOR BALLET, by Katherine Sorley Walker, published by Pittfield Pub. Co., London.

MARGOT FONTEYN, by Cyril W. Beaumont, published by Beaumont, London.

BALLERINA, Further Studies of Margot Fonteyn, by Gordon Anthony, published by Home & Van Thal, London

MOIRA SHEARER, by Rose Tenent published by the Albyn Press

THE SWAN LAKE—Sadler's Wells Ballet Production, published by Beaumont, London

THE FAIRY QUEEN, as presented by Sadler's Wells Ballet at Covent Garden Opera, published by John Lehmann

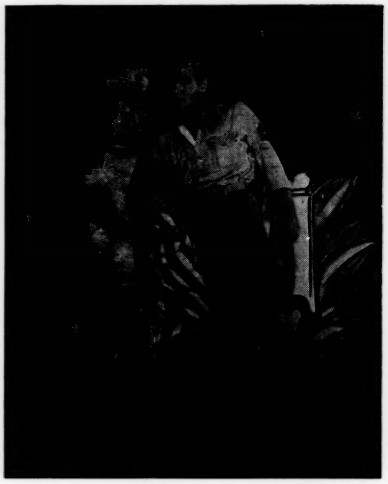
These seven books are but a few of the recent arrivals from Britain. Our British cousins would not be turning them out in such profusion if there were not a need, or at least a market for them.

Part of the demand is due to a large audience of ballet-goers which has been developed in the last few years. There is something about dance which arouses enthusiasm in the non-participants rarely equalled in the other arts.

Perhaps it is because you can't take it with you. Once you've left the theatre, there is nothing but a memory. A further discussion or better still, a lot of pretty pictures, can fill a bit of the void.

Also, among the new enthusiasts there are many novice collectors of dance libraries. The old books have been pretty thoroughly cleaned from the bookshops and the news crops are needed. Any book on the subject finds some buyers. Good or bad, they are items for the collection. There are loads of people (me, for instance) who will bite on anything on dance at any price.

Here comes Sadie Thompson again, this time danced by Vera Ellen in the forthcoming United Artists "Love Happy" which stars the Marx Brothers. Her Marine friend is Paul Valentine.



United Artists

The most useful publication in the group listed above is the Haskell edited **BALLET ANNUAL,** the second in a series. It has data on the year's ballet activities in England (October 1946 to October, 1947), well-assembled and well presented by the editor. Pierre Tugal has written up the year in Paris and Grace Roberts (who admits having had difficulties in seeing everything) gives a lop-sided view of the season in New York. The latter is too personalized to serve as a record in a year book.

"HI, NANCY!"

The BALLET ANNUAL also contains articles on a number of dance subjects. Gordon Anthony contributes an excellent technical exposition on **Dancers and the Camera** and Dallas Bower does the usual theorizing on what revolutionary things the cinema could do in the dance. Other chapters include articles on the Ballet Rambert, the Soviet Ballet's production of Romeo and Juliet, Ballet Clubs and Folk Dance and Ballet. There are many excellent illustrations.

Kathryn Sorley Walker's **BRIEF FOR BALLET** is yet another short history of the art plus personal opinions on recent developments. However, it is well done and if you need a condensed history, this is it. The section on the present activities of the ballets in Berlin, Vienna, Prague, Riga, Copenhagen, etc., although necessarily brief, conveniently brings together all this information to one place where you can get at it when you need it. The chapters on appreciation are not too controversial and very intelligent.

Universally praised ballerina **Margot Fonteyn** has been the subject of a great deal of writing, all of the hush-now-we-speak-of-genius type. Cyril Beaumont, in his little book on Fonteyn, is generous in his admiration of the young artist, but, for the first time, we come across qualify-

ing remarks about her talents and she begins to take shape less as a goddess and more like the dancers we know.

The Gordon Anthony book on **Fonteyn** and the paper bound booklet on **Moira Shearer** are mostly pictures preceded by worshipful forewords. The rhapsodies on the dancers' pointes, line and musicality are acceptable. After all, young dancers who inspire people to write books about them obviously have talents that are exceptional. However, we put our tongue in our cheek when we read that Miss Shearer, when first sent to school at the age of eight "became genuinely interested in music, history, art and languages."

The records of the Sadler's Wells Ballet's productions of **Swan Lake** and **The Fairy Queen** are elaborately illustrated. For The Swan Lake there is a detailed libretto of all four acts by Cyril Beaumont and a number of stage photographs of what looks like a very fancy production. The costumes are in the realm of tradition, but the scenery is more than ornamental; it seems drearily heavy.

The memento of The Fairy Queen includes the preface of the original text, another preface by E. J. Dent, an article on the music by Constant Lambert and the designs by Michael Ayrton. There are many reproductions of the sketches for costumes, as well as a complete photographic record by Edward Mandinian.

Ann Barzel

★

Pas de Quatre *Walter E. Owen*

The pictures to the right and above which appeared in recent issue of DANCE Magazine have elicited the kind of reaction best described as colossal, so in deference to popular demand, we herewith republish both. The photo of Mia Slavenska by **CONSTANTINE** appeared as a full page in the October, 1948 issue. The Pas de Quatre photo of Danilova, Markova, Slavenska and Krassovska by **WALTER E. OWEN**, likewise a full page, appeared in the November, 1948 issue.

BALLET REVIEW, No. 1, 1947
published by the Albyn Press, Edinburgh

Retrospective reviews of the year in the ballet are sometimes very successful in capturing the essence of a period; at least in number 1 of this new annual which is titled "Ballet Review" a picture of vitality and action emerges, propped up by several rather first rate literary props and a number of excellent action pictures of ballets.

Outstanding articles contributed to this annual are **W. G. Raffe's** "The Soviet Ballet in 1946", **Rose Tenent's** "The Male Dancer" and shorter pieces by **Robert Helpmann, Cyril Beaumont, Arnold Haskell** and others.

Format and typography are not of the most outstanding, but engravings are usually sharp and large enough to insure the reader with detail.

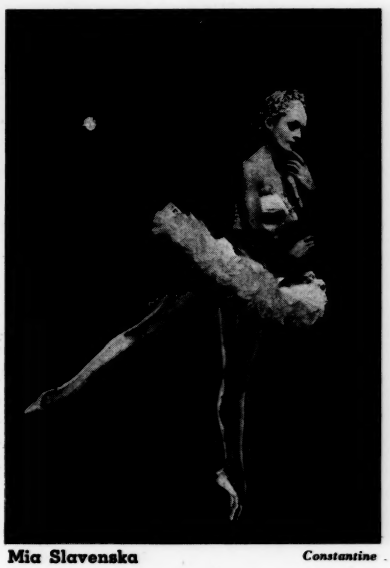
★

CHRONICLES OF THE AMERICAN DANCE
edited by Paul Magriel
published by Henry Holt and Company, New York, $5.00

If any reader entertains the idea that American soil is not friendly to ballet and other dance, a glance at these chronicles should open his eyes to the fact that we have behind us a century and more of keen interest and abundant history in this field of the arts.

Although the memory of younger dancers living today goes back to a time when apathy toward dancing was the tenor of the national attitude, history remarks that epoch succeeds epoch and that dance has sturdy roots and great friends here.

The chronicles selected to illustrate this thesis are drawn from sundry past publications by Dance-Index and they are even more welcome reading thus edited by Mr. Magriel, because a book is so



Mia Slavenska *Constantine*

G B M SPECIALS

FRANKS (A. N.) APPROACH TO THE BALLET. Approaches the history, the repertory and the basic techniques, with many photos. $5.00

BORODIN (George) THIS THING CALLED BALLET. Interpretation of ballets, their music and performers and psychological meanings directed toward "Balletosanity". $5.50

STOKES (Adrian) RUSSIAN BALLETS. Imaginative analyses of 8 ballets with notes on many others. _____ Illus. $3.40

MORLEY (Iris) SOVIET BALLET. Detailed account of behind the curtain of the Bolshoi Theatre, with photos _____ $6.00

BUSSELL (Jan) THE PUPPET THEATRE. History of methods of production from beginning of history _____ $5.00

PALMER (Winthrop) THEATRICAL DANCING IN AMERICA development of ballet in America. _____ Illus. $3.00

BALLET THEATRE. Booklet with excellent photos of performances and performers in this company _____ $ .50

JAPANESE NOH PLAYS, how to see them. $1.00

Dance, theatre, film and programs our specialty.

GOTHAM BOOK MART
41 WEST 47th STREET, NEW YORK 19, N. Y.

RUTH ST. DENIS states:
"Prof. Manas' book stimulates me and I am sure it will stimulate others."
THE DANCE
By John H. Manas, B. Sc., Ph. D., Ms. D.
This fascinating book on the Art and Science of the Dance with preface by Ruth St. Denis contains vital information. It reveals the secrets of the health, beauty, symmetry and grace of the ancient Greeks. Illustrated, artistic cover with rare ancient Greek painting.
Postpaid 50c
PYTHAGOREAN SOCIETY
152 West 42nd Street New York 18, N. Y.

THE AMERICAN RUMBA
An Illustrated Text-book of the Cuban dance and its newest American developments as compiled by The American Rumba Committee.
A 48 page book with 35 action pictures and 15 charts and descriptions.
$1.00 per copy
Write:
THE AMERICAN RUMBA
care of DANCE Magazine
503 West 33rd St. New York 1, N. Y.

An Ideal Xmas Gift!
The Art of Terpsichore
by Maestro Luigi Albertieri
A textbook of classic Cecchetti ballet (including dictionary of ballet terms), profusely illustrated. A beautiful and valuable addition to dance library, at a special price—formerly $15.00—now $5.00.
A. Albertieri 617 West 152nd St. N.Y.C. 31

DANCE STUDENTS
buy this **Ballet Technique Book**
Contains barre work: 34 ballet steps, with French terms — English definitions. Also how to execute each step, 34 illus.
PRICE $2.25 plus 20c Mailing Cost
GLADYS HIGHT SCHOOL OF DANCING
153 No. Wabash Ave. Chicago 1, Ill.

Non-Breakable Vinylite

$1.59 EACH

TAP
RUSSELL RECORDS
STYLED FOR STUDENTS HOME PRACTICE

CATALOG UPON REQUEST

75 South MacMillan Ave.
VENTURA, CALIFORNIA

Record No. 1, Waltz Clog
1a Peggy O'Neil (Practice Tempo)
1b Annie Rooney, Bicycle Built for Two

Record No. 2, Buck
2a Exactly Like You (Practice Tempo)
2b Good Morning, Hap Hap Happy Day

Record No. 3, Military
3a Parade of the Wooden Soldiers (Pr.T)
3b Anchors Aweigh 3bb Stars and Stripes

Record No. 4, Soft Shoe
4a Shine on Harvest Moon (Prac-Tempo)
4b Jealous

Record No. 5, Buck
5A Blue Skies (Stop Time)
5AA I Know That You Know
5B Liza (Stop Time)
5BB Who (Stop Time)

Record No. 6, Buck
6A Honey Suckle Rose
6AA Darktown Strutters Ball
6B Coquette (Stop Time)
6BB Rosetta (Stop Time)

Record No. 7, Soft Shoe
7A A Pretty Girl Is Like a Melody
7B Tea for Two

Record No. 8, Soft Shoe
8A It Had To Be You (Stop Time)
8B For Me and My Gal

Record No. 9, Waltz Clog
9A I'll See You Again—Charmaine
9B Falling In Love—Merry Widow

Record No. 10, Rhumba
10A Jungle Drums—My Shawl
10B The Lady In Red—Negra Consentida (Discontinued)

Record No. 11, Soft Shoe
11a Nola (Practice Step)
11b Nola (Slow Tempo)

Record No. 12 Eccentric or Buck
12A Chicken Reel (slow)
12B Chicken Reel (fast)

Record No. 13, Buck
13A Lady Be Good (Med. Tempo)
13B Lady Be Good (fast)

Record No. 14, Buck
14A Basin Street Ball (Prac. Tempo)
14B Basin Street Ball (Medium)
14BB Basin Street Ball (fast)

Record No. 15
15A Wedding of the Painted Dolls
15B Doll Dance

Record No. 16, Buck
16A Practice Steps (7-8 bar Phrases)
16B Putting on the Ritz
16BB It Don't Mean A Thing

Record No. 17, Waltz Clog
17A When Irish Eyes Are Smiling (Sl.)
17B Let Me Call You Sweetheart (me.)

Record No. 18, Buck
18A Louise (slow)
18B You Made Me Love You (slow)

Record No. 19, Military
19A American Patrol (slow)
19B American Patrol (medium)
19BB American Patrol (fast)

Record No. 20, Soft Shoe
20A Sleepy Time Gal (slow)
20B Me and My Shadow (slow)

Record No. 21, Buck
21A 12th Street Rag (medium)
21AA Bye Bye Blues (fast)
21B I Can't Give You Anything But Love (medium)

Record No. 22, Rhumba
22A Amour (slow)
22B Amour (medium tempo.)

Discount To Teachers Ordering For Students.

DANCE MAGAZINE is the LARGEST, MOST WIDELY READ dance publication IN THE WORLD

much weightier an argument for our achievement in dance than individual chapters, not seen in focus as part of the whole.

On the whole most are knowingly and sometimes delightfully written by such authorities as E. D. Andrews, Lillian Moore, Marian Winter, George Freedley, Rosetta O'Neil, William Bolitho, Claire de Morini, Carl van Vechten, Baird Hastings and Robert Horan.

Since it is people who make chronicles, we submit the names of Martha Graham, Ruth St. Denis, Ted Shawn, Maud Allan, Loie Fuller, Isadora Duncan, George Washington Smith, Augusta Maywood, Mary Ann Lee, The Dodsworths, John Durang among those the very sound of whose names evoke their distinctive epochs in our brave dancing history.

★

BALLET SCHOOL
by John Gabriel
published by Faber and Faber, London

One picture is better than a thousand words and if you believe in trying to learn ballet technique from looking at pictures, Ballet School by John Gabriel is for you.

The hundreds of action photographs of such dancers as Danilova, Markova, Riabouchinska, Fonteyn, Pamela May, Harold Turner and others are layed out in such a way that any interested party of normal intelligence can follow the panel photography well enough to learn a rather thorough enchainement, a barre, an adagio and other component parts of a good ballet class.

There are dozens of classroom exercises which should prove useful to the ballet teacher and student. There is also photography devoted to the aesthetic, so that this photographic ballet school does not lose sight of the fact that technic alone is the sum total of ballet.

The author, John Gabriel, was a true aficionado, as well as photographer, with a consummate passion for movement. He died in action during the late War, leaving behind him a handsome monument in photography.

★

APPROACH TO BALLET
by A. H. Franks
published by Pitman Publishing Company

Approach To Ballet is written by a sympathetic hand, that of Mr. A. H. Franks, the Assistant Editor of the London Dancing Times, one who cares enough about ballet to earnestly spread the gospel in this book in clear and diverting style.

The book is aimed at the amateur who goes to the ballet one night, with no intent aforethought, and staggers out — starry-eyed, speechless, and a balletomane. For this kind of reader — and for his special needs, it seems that this kind of road map to the understanding of ballet is a good thing.

The author sums up the historical, literary, technical and personal aspects of ballet handsomely. He indulges in comments on the critical appreciation of ballet, pokes into and under the surface

of the ballet world and its oddities; in general, if you are newborn balletomane, you will find it a pleasant guide.

For the more experienced, this will prove sound stuff, dotted with worth-while photos, none of them exceptionally new, but well-chosen and disposed.

★

continued from page 10

a very simple series of dances based on an ambitious program dealing with the unsuccessful Negro struggle for freedom during the post Civil War Reconstruction period. The result is naive. Even Mr. Beatty's solo, MOURNER'S BENCH, while visually arresting, does not grow from the deep roots that make sincere concert dance. There is a feeling of movement chosen merely for its eye appeal.

Only in a Duke Ellington BLUES danced by **Jacqueline Hairston** and **Alex Young** and in the STROLL for three couples which followed it, did Mr. Beatty strike a definiteness of style. But he is certainly foolish at this stage of the game to saddle himself with such a large troupe, when a few dancers rehearsed until they perform with polish and integration would be so much more effective.

The **Choreographer's Workshop** has forsaken the Studio Theatre for the plushier but theatrically not much more favorable Carnegie Recital Hall. For its first program (October 24) it deviated from its policy of accepting only group works and presented a series of soloists. The results were interesting, and the range was wide, from a slick routine with a tacked-on title by **Ronnie Aul** to a really fine study by **Lin Pei-Fen.**

Beginners' compositions seem to fall into certain recognizable categories. Least interesting of these is the "derivative-imitative" as represented by **Shirlee Clarke's** NEXT OF KIN. Clad in harem pajamas, Miss Clarke tried to portray a woman who has just read a death announcement telegram. She proved that much movement is no substitute for honest movement. In addition, her technique leaves much to be desired.

Alix Taroff's FLIGHT INTO DARKNESS and **Normand Maxon's** NOT IN OUR STARS represent the breast-beating stage. They were strongly, even excitingly danced — the products of real feeling. But both savored strongly of a personal emotionalism that has not made the transition from studio to stage.

Of course, the fault here lies not with the artists, for Mr. Maxon and Miss Taroff have on other occasions presented works of greater maturity. The fault lies in lack of opportunity to perform and have the raw

Prima offers you

a *complete* line of

Quality Dance Footwear

Check these advantages!

TOP QUALITY, WITH BUILT-IN "DANCEABILITY," features the *complete* line of Prima dance footwear. Styles include tap tie, pleated-toe ballet, full-sole student ballet, hard-toe ballet and acrobatic sandal, which allows you to choose the one shoe best suited to your students. All shoes, with the exception of the tap tie, are *handmade* and *hand-lasted,* of best quality materials.

THE PARENTS' SEAL OF APPROVAL is carried by these shoes—the only dance shoe line in America with this seal. You can recommend these shoes for your students, and *know* they are getting the best obtainable—and at a price in line with ordinary dancing shoes. National advertising in PARENTS' magazine is constantly telling parents of your students about these superior shoes.

TESTED AND COMMENDED by PARENTS' MAGAZINE CONSUMER SERVICE BUREAU

THEY'RE SOLD ONLY THROUGH RETAIL STORES, so that you don't have to bother with the annoying details of handling the shoes yourself. Leading stores throughout the country now carry these shoes, and new stores are being added every day. *If there isn't a store in your vicinity handling these shoes, mail us the coupon below, and we'll make the necessary arrangements.*

PROMPT, IN-STOCK SERVICE enables these retail stores to give you fast service and keep their stocks complete at all times.

Tops in Taps · Best in Ballet

(Clip out and mail us this coupon TODAY!)

PRIMA, Inc., 705 Ann Street, Columbus 6, Ohio

Prima

Gentleman: There is no store in my vicinity handling your shoes. I would like to have the following store or stores have your line available for my students.

Store Name and Address .....

.....

Your Name .....

Name of Studio or School .....

Address .....

City ..... State .....

the SHURMAN SCHOOL
BALLET · TAP · MODERN
G.I. APPROVED
Staff — Maslova, Scarpova, Popova, Kramer, Kokic
Guest Teacher: IGOR YOUSKEVITCH
CARNEGIE HALL · STUDIO 843
WRITE FOR BOOKLET D · N Y C · CIRCLE 6-5935

BALLET ARTS
FACULTY
EDWARD CATON, MARGARET CRASKE, AGNES DE MILLE, DOROTHY ETHERIDGE, LISAN KAY, VERA NEMTCHINOVA, YEICHI NIMURA, PAUL PETROFF, ANTONY TUDOR and SONIA WOICIKOWSKA.
BALLET ARTS "61" Carnegie Hall, N.Y.C. 19 • CO 5-9627

SCHOOL OF AMERICAN BALLET
School Year—September 7, 1948 to July 2, 1949
Write for new illustrated catalogue
Faculty: George Balanchine, Anatole Oboukhoff
Elise Reiman, Muriel Stuart, Pierre Vladimiroff.
637 Madison Avenue New York 22, N. Y. PLaza 5-1422

CHESTER HALE • JEAN YAZVINSKY
SCHOOL OF BALLET
159 West 56th Street, New York
Telephone COlumbus 5-4070 Telephone PLaza 9-7253
Classes for Children, Adults, Beginners.
Private Lessons
Advanced Special Classes for Professionals.
Write or telephone for appointment

ASSOCIATED ARTS CENTER
743 EIGHTH AVE., N. Y. 19, N. Y.
COLUMBUS 5-0106
"A COMPLETE DANCE EDUCATION UNDER ONE ROOF"
Subscription Memberships Available (includes bulletin, performances, general sessions, exhibits, student demonstrations)
CLASSES NOW IN SESSION

edges of emotionalism planned down by audience contact. Miss Taroff, in particular, is far too good a dancer to limit herself to an occasional short appearance.

In some ways their tautness and willingness to hurl themselves into their subject matter is more fruitful than **Marion Scott's** over-trained approach to Bach in her LET THE EARTH BRING FORTH. He dance was precisely composed with all parts neatly balanced, and Miss Scott has a sweet, refreshing stage manner. But neither of these will carry her very far without a definite conviction — a definite point of view — a spirit of adventure.

Katherine Litz presented an enlarged and reworked version of her SUITE — IMPRESSIONS OF THINGS PAST. While the work is not as a whole successful, it has much to recommend it. There is a keen musical awareness throughout, and there are moments of almost alarming preception, as in the INNOCENT MORNING and SUNDAY AFTERNOON sections.

Miss Litz is one of our few movement experimentalists. Her deflection of movement focus away from the torso and out to the extremeties is fascinating. But now that she has made this little break with the movement conventions of modern dance, it will be interesting to see how she develops it.

More good intention than dance was manifested in **Helaine Blok's** dramatization of the infamous INGRAM CASE of race prejudice. There was a ballad singer to sing the story, a narrator to tell it, a pantomime-tableau to set the action, and a little dancing by Miss Blok. In other words, she depended upon everything but dance to tell her story, and justified the incidental role of the dance by calling her composition a "theatre piece." True, a theatre piece is composed of many elements, but there should be a unifying one to give the whole coherence. And since Miss Blok is a dancer, it would seem that dance should be that force.

There is nothing wrong with being immature, but it is refreshing to find a young dancer like **Lin Pei-Fen** who not only explores mature topics, but does so in a mature way. Her three-part study, THE SURVIVOR, was stated in the simplest of terms — an unaccompanied solo depicting Hunger, a Chinese gong accompanied interlude called Black List, and a concluding unaccompanied section called Alive Under the Whip. There was no unnecessary movement, no tortured contractions, no straining. Yet the message was there, clad in the dignity and restraint of a simple line drawing. Miss Pei-Fen seems to have the combined advantage of intelligence and careful training. She bears watching.

His music is conventional; his costumes are for the most part ungainly; his diaphragm bulges; his themes are often trivial . . . so what! **Harald Kreutzberg** is a man of the theatre in the magical, exciting sense.

He proves time and again that it's not the kind of movement but the way it's done that counts. His incredible sense

The Chinese dancer Lin Pei-Fen in dance of her own composing, the broadly revolutionary "Alive Under the Whip".

of timing makes a kinaesthetic experience out of the simplest gesture . . . one that would be prosaic or overlooked in another dancer.

One cannot approach his style with the contract-and-release torso of our own modern dance as a frame of reference — nor does he have any of its hard, driving power. What other dancers say with a shout he says with the lift of an eyebrow. What other dancers say by conquering space with their bodies, he says by bewitching it.

And speaking of bewitching, his little study of a ghost warming up for his nocturnal activities made us guffaw as we haven't done since the last time we saw Chaplin in THE GOLD RUSH. The costume was a masterpiece. It included a huge, armless bell caught in at the waist and a pair of trousers with the crotch somewhere down around the ankles. Top this with a pert white mask that at one point rose a few feet into the air, and you have a ghost of rare charm.

This sketch was one of a trio — all of equal humor. The first was a lovable scarecrow who shared his cracker lunch with the birds and remembered at the last moment that he was supposed to be frightening them. And the last was a delicious parody on the exaggerated pride of Spanish dancers.

Kreutzberg's approach to humor is light and deft and supremely human. His TROIS MORCEAUX CHARACTERISTIQUES handled the devices of surrealism more flexibly than most painters do. One never felt that he was laughing at surrealism, but rather that he understood it so thoroughly that he could knowingly present its humorous side, complete with cleverly designed props.

Perhaps the most beautiful examples of Kreutzberg's ability to suffuse even this simplest gesture with expressiveness occurred in JOB EXPOSTULATETH WITH GOD — a study in rebellion and resignation. There was a breathtaking movement toward the middle of the dance where he crouched on his knees, head and arms flung forward on the floor in utter despair. He remained there motionless until that feeling of dejection seeped through to the most callous member of the audience. Then he drew himself up and continued the dance — ending with a slow — so slow — drawing together of his hands in prayerful attitude.

And so it went — the insufferable prig in MASTER OF CEREMONIES, the dark Spaniard of NOTTURNO, the romantic male of SONG OF THE STARS, the half-crazed DON JUAN — **all proving that the Kreutzberg of legend and the Kreutzberg we saw at the Ziegfeld Theatre (October 31) are the same wonderful fellow.**

DORIS HERING

★

MIRIAM MARMEIN and Company
Carnegie Recital Hall
October 24, 1948

The eagerly-awaited return of **Miriam**

GEORGE CHAFFEE
- Ballet -
Class & Private Instruction
Adelaide Vernon, ass't.
Circular on Request
139 W. 56th St., N. Y. C. WA 4-2064

TATIANA CHAMIE
From Ballet Russe de Monte Carlo, formerly Ballet Master of Monte Carlo Opera
School of Ballet
LESSONS DAILY
SPECIAL TRAINING for dancers in the repertoire of Russian Ballets
200 W. 57th St., N. Y. C. Circle 7-1662

SWOBODA
SCHOOL OF BALLET
Faculty: Maria Yurieva Swoboda
Anatole Vilzak
Marthe Krueger
50 W. 57th STREET, N. Y. CI 5-8198

METROPOLITAN OPERA BALLET SCHOOL
Classes in Technique for Children and Adults
Director: MARGARET CURTIS
Special Professional Classes
AUBREY HITCHINS, Ballet Master
Character Classes: BORIS ROMANOFF, Choreographer
Information: Kathleen Harding
Metropolitan Opera House

HUAPALA
HAWAIIAN DANCES
Ancient and Modern
108 East 38th Street N. Y. C. LE 2-4044

ARTHUR MAHONEY **THALIA MARA**
SCHOOL OF BALLET REPERTORY
THE SCHOOL FOR PERFECTION
DAILY CLASSES FOR:
BEGINNERS — INTERMEDIATE
ADVANCED — PROFESSIONAL
BALLET TECHNIQUE — TOE
SUPPORTED CLASSICAL ADAGIO
CHARACTER — SPANISH
SPECIAL CLASSES IN BALLET TECHNIQUE FOR CHILDREN
WRITE FOR BROCHURE **117 WEST 54TH ST., NEW YORK 19, N. Y.** **CIRCLE 5-9332**

AUBREY HITCHINS

BALLET ONLY **BALLET**

DAILY CLASSES THRUOUT THE YEAR — GRADED

SEPARATE CHILDREN'S DIVISION

AUBREY HITCHINS, DIRECTOR
112 - 116 WEST 89th STREET
NEW YORK 24, N. Y.
Tr 3-0515

BALLET STUDIO

Igor Schwezoff

CLASSES DAILY
PROFESSIONAL, ADVANCED, INTERMEDIATE, BEGINNERS
SPECIAL CLASSES: CHILDREN, CHARACTER, ADAGIO

232 West 58th St., N. Y. C. RE 7-7347

SCHOOL OF DANCE ARTS [APPROVED G. I. BILL OF RIGHTS]

BALLET - SPANISH - CHARACTER - TAP

Tatiana Semenova, Roland Guerard, Marquita Flores
Special Technique Class for Men
Children's Classes

CARNEGIE HALL STUDIO 819 CIRCLE 5-8636

LOUIS H. CHALIF

FRANCES L. CHALIF — AMOS L. CHALIF
JIMMY DONNELLY — PACO CANSINO
EDWARD SINCLAIR — DON FARNSWORTH
JEANNE PETERSON — RUTH SPINNER

Intensive Professional and Teachers Diploma Course. Evening Classes for business people. Graded classes for children. Private Lessons by appointment.

DANCES by Louis H. Chalif
FREE BOOKLETS 1 & 2
RHYTHM & EXPRESSION—TO NEW DANCE CLUB MEMBERS
$2.50 - 1 yr. $3.50 - 2 yrs.
Club Membership Entitles You To Reductions On All Books • Dances • Music
Mail Order Catalogue upon request

Est. 43 yrs. Private Lessons by Artist Teachers
Chalif School of Dance Steinway Hall 504-508 113 W. 57th St. New York, N. Y.

FOKINE SCHOOL OF BALLET

Faculty • TODD BOLENDER • CHRISTINE FOKINE • VITALE FOKINE

Special Classes in Ballet, Toe, Variations and Character

CARNEGIE HALL STUDIO 839 COLUMBUS 5-9316

Marmein to the New York concert scene took place Sunday, October 24, 2:30 p.m., at Carnegie Recital Hall. Miss Marmein has long been successful in her frequent tours of the country.

"The Legend of St. George" represented the most ambitious of the new pieces in her repertoire. Designed from the traditional tale set to Tschaikowsky music, the role of St. George was danced by Miss Marmein, the King's Daughter by **Marjorie Carey,** and the colorfully- costumed Dragon by **Alec Rubin.** The piece was performed with considerable dramatic vitality, although the limitations of the small stage were apparent. In design it was perhaps somewhat repititious and over-long; it presents, however, an interesting composition in plastique.

Among Miss Marmein's solos ("Pierrot Encounters the Doctor", "Frankincense," "Death of the First Born", "Get Your Man, 1892 Version", "Garcon") the comic "And So To Bed" scored highest. In all of her miming, however, Miss Marmein proves herself to have a versatile command of her form.

Miss Carey added a pleasant ballet solo to a Liszt Valse to the afternoon's bill which concluded with an amusing piece titled "Windy Monday" wherein the three dancers were undergarments hanging on a line, becoming entertainingly involved with one another. The program closed with enthusiastic reception of this comedy, evidence of Miss Marmein's popular appeal.

Geraldine Lust

★

TANEO and Company
Ethnologic Dance Center
October 27, 1948

The intimate little stage at the Ethnologic Dance Center witnessed a pleasantly informal series of South Sea Island dances the evening of Wednesday, October 27. **Taneo,** with the assistance of **Iwalani** and **Nalani,** offered one Tahitian, one Samoan and several Hawaiian dances. Among the native instruments used variously by the three young ladies were: Puili (split bamboo), Uli Uli (gourd), and Ka Laau (stone gourds).

"Cockeyed Mayor" and "Manuela Boy" were obvious favorites of the delighted and appreciative audience. Both modern and ancient Hawaiian dances were offered, and they were equally well-received. Taneo conducted her program in friendly fashion prompted by the compactness of the Center. Her small company seemed to genuinely enjoy performing for their viewers. Of Hawaiian and Arab extraction, Taneo conducts the Hawaii House (14 E. 69th), which exhibits native articles for sale, serves native food and at the same time perpetuates native culture.

Geraldine Lust

★

JANE BROWN
Barbizon Plaza Recital Hall
October 22, 1948

The debut of Miss **Jane Brown** on a concert shared with Michael Alexander, bass-baritone, given at the Barbizon-

Plaza, October 22nd, was of interest to the enthusiastic audience. Although Miss Brown has studied both ballet and modern techniques, her program was largely in the former idiom. Special favorites with the audience were "American Fertility Dances" and a Bach "Gigue" which is a satire on over-dressed females.

The program of dances also included "A Promise", Les Sylphides (Final Waltz), three pieces set to Duke Ellington blues, and two numbers which were performed jointly by the artists: "When the Cock Crows" and "Az Messiach Vet Kumen", a folk song.

Miss Joan Slessinger assisted ably at the piano, and Mr. Harrd Goodman's jazz arrangements and Mr. Norman Lewis' costumes were also pleasing. On the whole, Miss Brown fared better in the lighter pieces, and her quality lends itself better to classic dancing than to folk interpretations.

Geraldine Lust

TAIK WON CHO

Troupers Club, Hollywood, Cal.

Paul Reps presented **Taik Won Cho,** Korean dancer, and his group in an intimate concert.

Mr. Cho is a very pleasant young man who has considerable talent in interpretive dance. The dances were all quite simple folk rhythms, and like all traditional dance there was much repetition.

Mr. Cho appeared to best advantage in a "Monk's Dance" which he created during the Japanese occupation as his protest against their domination, and a "Love Duet" which was most subtle in its merest suggestion of idea and movement.

A very interesting demonstration was his interpretation of a western idea. In Paris, Mr. Cho was deeply impressed by Millet's painting of the Angelus. He saw the similarity between the oriental and western farmer, and he created a dance inspired by the painting, to western music. It was remarkable to see the difference in movement. From the fine, small, careful oriental movement to sharp, staccato music, it was amazing how the movement changed to the western music. The movement became large, inclusive and sustained, showing how form can be dictated by the music no matter what the background or training of the protagonist.

There are eight people in Mr. Cho's group, four dancers and four musicians, all of them handsome and capable.

Kim Sung Yung is a particularly talented and beautiful girl. Her most charming number was a "Spring Swing Dance", a repetitious, delicate suggestion of lazily swinging by the device of holding the ends of a long ribbon tie. which gave a definite symbolism; her most difficult number, a masked dance from west Korea, of a drunkard, the "Demon of Drink", had much greater freedom of movement, extensions, elevations and turns.

Taik Won Cho is a leading dancer of Korea with a distinguished career as a performer and teacher. His plans are to tour this country, to which he was invited for a visit by General Hodge.

Dorathi Bock Pierre

Ballroom Dance: A Foundation Technique

continued from page 31

believe, for the sake of over-simplification, that our ordinary shuffling, slouching walk is the basis of dance form.

For observation of good dance style reveals very little resemblance between the shamble of our everyday tread and the dancer's manner of forward progression, which has been aptly described as a cross between a walk and a run. Then too, forward movement in dancing is only one of several equally important ways of moving. For spontaneous and fluid dancing, we must have equal control in moving sideways and backwards, executing twists and turns, and in making weight changes with our feet together. Finally, the Tango is the only ballroom dance wherein a clean-cut walk is used. Walking steps are not used in the Rumba or basic Waltz, and where "walking steps" are designated in the Foxtrot or in Waltz variations, a gliding style rather than a definite pick-up-and-put-down walk is used.

FALLACY NUMBER TWO—"NEW STEPS"

There aren't any "new steps". If you had learned the basic rhythmic units of the Foxtrot about thirty years ago, when the modern social dance was born, you could still dance a chic Foxtrot today . . . making up many practical and amusing variations that would keep you happily Foxtrotting, whether in a smart night club or a juke joint.

Of course there are new dances. Within the past fifteen years we've taken the Rumba and the Samba to our hearts. But *new dances* are something else again. When introduced in this country the Rumba and Samba were brand new rhythms to us, with steps and style of a character so unique that they couldn't be mistaken for any other dance.

All the hue and cry about steps and steps and steps and the constant necessity of learning new ones, lest your dancing be as outmoded as sleeve garters, is so much humbug.

Practical, enjoyable ballroom dancing is based on the use of short step sequences which are actually "units of rhythm". All good dancers use this rhythmic unit method of dancing, whether or not they have so analyzed it. The combination of balance, timing, and the facile use of the units of rhythm in each dance is the foundation of good ballroom dancing.

THE RHYTHMIC UNITS

A Rhythmic Unit is a short step sequence, so simple in form that it can be easily mastered and memorized, so as to be used automati-

JACK GANSERT

formerly principal dancer of Jooss Ballet, Markova-Dolin Ballet, etc.

announces the opening of

Arts Studio of the Dance

January 3rd, 1948

OFFERING a technique combining Modern and Classical Ballet. Special Classes for Children. Character, Body Conditioning for Non-Professionals; Classes in Movement for Actors.

For information write: JACK GANSERT
Studio 507, 9 East 59th St., N. Y. C.
Tel. AStoria 4-0539 — ELdorado 5-6843

MABEL HORSEY'S Studios

Tap • Toe • Ballet • Acrobatic
Drama • Music • Sight Reading
Piano, Popular & Classics

CI 5-9467 1697 Broadway Suite 607 N. Y. C.
Leonard Dickerson, Gen. Mgr., CI 5-7358-9
Approved G.I. Bill of Rights (Male and Female)

OREST sergievsky

formerly of the
Met. Ballet, Ballet Theatre and Ballet Russe
BALLET and CHARACTER Classes
DANCE PLAYERS STUDIO
154 West 56th St., N. Y. City

Ballroom Dance Instruction

Albert and Josephine **BUTLER**

Sponsors of Ballroom Disc Dance Records

36 Central Park So., N.Y. 19, N.Y., PL 3-6180

TAP • TAP • TAP

Tap, Ballet and Ballroom
Basic and Professional Routines
Vocal and Dramatics

Maxie Ford School of Theatrical Art

Studio 827 Carnegie Hall
881 - 7th Ave. (56th St.) N. Y. CO 5-9053

"ACROBATICS"

Specialized Training
Appointment Only

JOE PRICE CO 5-8680
1697 Broadway Suite 302 N. Y. C.

NATHALIE BRANITZKA formerly Ballet Russe de Monte Carlo
Phone PL 3-9752 or CO 5-3472 — 116 East 59th St., New York City
CLASSES DAILY
YUREK LASOVSKY — CHARACTER CLASSES

SCHOOL OF
RUSSIAN AMERICAN BALLET
METROPOLITAN OPERA HOUSE STUDIO
under direction of BORIS and IVAN NOVIKOFF
Classes for Children, Adults, Beginners and Professionals — G. I. Approved
1425 Broadway, Entrance Studio 15, New York—LO 5-8864 • 111 Spring St., Seattle, Wash.—EL 2063

cally in combination with Walk or Link Steps and other Rhythmic Units when dancing. This is the way simple or apparently complicated step patterns can be used "ad-lib" on our average crowded dance floors.

In dancing, the few Rhythmic Units of each dance — Waltz, Foxtrot, Rumba, Tango and Samba, used in endless combinations, correspond to the numbers from One to Ten, the alphabet from A to Z, the musical notes Do to Do — which make up all Arithmetic, all Words, all Music.

The Rhythmic Units most commonly used comprise three or four weight changes, or two or three beats of the music. In the Waltz, for instance, a Basic Rhythmic Unit would be described as Forward, Side, Close; whereas in the Foxtrot a similar Unit would be Side, Close, Forward. Note we use the term "Basic Rhythmic Units". These are often spoken of as "Basic Steps", but we prefer the more definitive term. Beside the basic units there are other Rhythmic Units which are not the actual basic steps of the dance. These require a higher degree of technical proficiency and are therefore of interest to more advanced dancers.

The elementary Walking Step (single weight change) must also be considered a Rhythmic Unit. In some dances it has a definite place both as a Link Step and for variation in tempo.

When the Rhythmic Units are mastered separately and made absolutely automatic, they are then, with the aid of one or more Walking Steps, the medium through which you create your own never-ending chain of rhythmic dancing.

Use the Rhythmic Unit method of dancing and you'll always be dancing the "latest steps".

to be continued

On Conducting for DANCE

continued from page 26

he has other functions besides purely musical interpretation.

He will know that one of his main tasks is coordination between music and drama, or music and choreography, or instruments and voices, whatever the case may be.

A wise choreographer, in my opinion, will integrate his work with music, not superimpose it, upon the music. He will work with, not against his conductor. George Balanchine, who is justly praised for his immense musicianship by every conductor who once worked with him recently told me about his experience of conducting the orchestra for his own ballet "Theme and Variations". He said, in effect, that the most important conclusion he reached was, henceforth to create his choreographic patterns in a manner which will allow an even greater interplay between music and dance than he ever had before, permitting different shadings of tempi without

damage to the choreography, which in turn will permit greater abandon on stage without forcing changes in musical tempi.

I think this statement of Balanchine's revealed the kind of wisdom and insight into musical interpretation which every modern choreographer should strive for. His attitude was in refreshing contrast to some of the old-school guardians of ballet tradition who insist upon a "traditional" tempo which only too easily becomes inflexible. I think this is the reason why much of the older ballet repertory appears to have a certain static, if not stale quality. Our dance creators of today have made life better for conductors. They know and understand their music and have welcomed new musical thought in the world of dance. So it is not surprising that Aaron Copland, Virgil Thomson, Marc Blitzstein, Gian Carlo Menotti, Jerome Moross and other young composers are in one way or another working for the dance.

But, just as the modern choreographer should be musically flexible and alive, so the conductor of today should be able to think in terms of motion and dance. It is quite true that fine musicians may not be able to conduct for the dance. The reason may simply be a "heavy hand" which makes an infinitesimal shading of tempi impossible, or, more frequently, a certain subconscious contempt for any way of musical expression other than that of the absolute. In effect, no conductor will succeed in making good music for the theatre, and that connotes dance, who does not understand and love the manifold factors which ultimately form a piece of art.

FRANZ ALLERS

★

2

art is no argument for a hopeful future in ballet.

In my opinion the present deplorable conditions in ballet are the result of a lack of proper education and background on the part of dancers, which can be corrected only by proper schooling. No such institution for the schooling of artists exists in America. In Europe there are a number of them, Paris, Copenhagen, Moscow, Leningrad, etc. I think the whole problem of understanding between dancer and conductor rests upon the basis of improved education for the dancer because it is my opinion that the conductor has gone more than half-way in the effort to understand the dancer and choreographer, but that the contrary is not true.

IVAN BOUTNIKOFF

★

3

ductor sets the pace for the whole performance.

Certainly, when music is being danced to, tempo assumes a new importance. A conductor for the dance must be supremely aware of tempo all the time, because the most minute departures will be felt by the dancers. This is certainly not true of symphony or opera, where slight deviations of tempo on the part of the conductor pass unnoticed.

DANCERS!! you need
Correction Classes
The only studio in New York featuring individualized detailed correction for students and artists.
Ballet • Flexing • Technique • Variations
Eileen O'Connor
"ATOP WILSHIRE HOUSE"
134 WEST 58 St. N. Y. C. Columbus 5-9545

IRENE V. MAYO 603 carnegie hall
School For Today's Theatre circle 6-9699
Ballet • Modern • Dance of India

Celli INSTRUCTOR of the WORLD'S GREAT BALLET DANCERS
1697 Broadway, N. Y. STUDIO 607 Circle 5-7358

ANNOUNCEMENT TEACHERS

DANCE MAGAZINE now publishes a TEACHER'S EDITION, in Two Sections. The regular issue of DANCE will be called Section 1. Section 2 will be exclusively devoted to activities of dance schools, and organizations.

★ ★ ★ ★

This special TEACHER'S EDITION will be available only through subscription **without extra charge,** to any subscriber. If you have not received the TEACHER'S EDITION, and desire same, please fill in and return the coupon below.

★ ★ ★ ★

DANCE MAGAZINE
503 West 33rd Street
New York 1, N. Y.

I am a subscriber to DANCE MAGAZINE, and wish to receive the special TEACHER'S EDITION.
I am a Teacher ☐ I am not a Teacher ☐

Enter my subscription to DANCE MAGAZINE, and send me the TEACHER'S EDITION.
Enclosed Find $_____ for 1 year 3.75 _____ 2 yrs. _____ 6.50
_____ for 3 yrs. 9.25
I am a Teacher ☐ I am not a Teacher ☐

NAME _____
ADDRESS _____
CITY _____ ZONE _____ STATE _____

To all our **FRIENDS** *and*
ASSOCIATES *everywhere*
A JOYOUS CHRISTMAS
and a
PROSPEROUS NEW YEAR
from La Mendola
167 W. 46 ST., N. Y. C.

BALLET MAKERS FOR DANCE AND STREET WEAR
"Specialists in Theatrical Accessories"

Buy the **PROVEN PERFECT** *Toe Slipper*

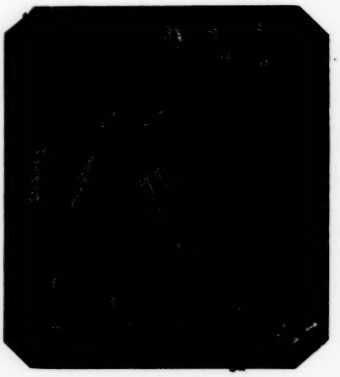
The **SUPER-TOE**

Don't be misled by inferior imitations. Chicago Theatrical's Super and Italian Toe Shoes have been worn and proven to be the perfect slippers by the world's foremost teachers and dancers.

Flexible, self-adjusting arch. Durable suede tips for extra wear. Beautifully hand made.

RIBBONS FURNISHED FREE

Write for illustrated catalog of complete line handmade toe, ballet, tap-shoes and studio costumes.



CHICAGO THEATRICAL SHOE CO.

159 N. Wabash Ave. Chicago 1, Ill.

33 John R. St. Detroit 26, Mich.

BACK ISSUES!

American Dancer from June 1927 to January 1942; *Dance* from June 1937 to present date. Some numbers out of stock.

1927 thru February 1942 $1.00 each
March 1942 thru Dec. 1947 $.50 each
January 1948 on $.35 each

Send order, with money, to
DANCE, 503 West 33rd St.
New York 1

Modern Tap Artistry
Specialized Routines
Private Instruction Professional
MARY JANE BROWN
En 2-4580 — or write 140 West 69 St. N. Y.

GERTRUDE LIPPINCOTT
Booking now for:
Solo Concerts
Master Lessons
Program & Class Combinations
for information write to:
252 Bedford St. S.E.
Minneapolis 14, Minn.

I don't know if a man can be a good musician and conductor and yet not be able to conduct for dance. There are too many factors involved. Perhaps a reductio adabsurdum would help. Try, if you can, to imagine Toscanini conducting a circusy pas de deux for a pair of ballet dancers. I wonder if it would be a happy experience for anyone involved. Certainly, a performance by Toscanini of Petrouchka or Daphnis and Chloe would be an outstanding experience for everybody, dancers, orchestra, even the audience. I think if you found that rare bird, a man who was a good musician and a good conductor, and he wasn't able to conduct for dance, my guess would be that he lacked flexibility.

MAX GOBERMAN

★

4

As a matter of necessity, the dance conductor will lean toward the stressing of tempi, as the creation of a rhythmic unity with the movement on stage is of paramount importance. He will often subject purely tonal effects to this rhythmic necessity, whereas the symphony conductor in many cases reverses this order.

At a dance performance, the dance is the thing and the conductor fulfills the position of accompanist, which means that to a large extent he must follow the dancer, but not to a point beyond reason. Like all unions, there should be an understanding give-and-take between the dancer and conductor. In the case of the dancer using a well-known composition, the traditional tempi should be observed.

Once a tempo has been set, the conductor should be able to maintain it from performance to performance, but the choreographer should not demand of the conductor distortions of rhythmic and tonal qualities that conflict with the innate qualities intended by the composer.

One may be a good symphony, but not a good opera conductor, or a good opera or symphony conductor, but not a good dance conductor. Any specialized field needs not only experience in that field, but also an aptitude for the particular requirements demanded in that field.

LOUIS HORST

★

5

is used for a ballet, the ballet tempo, where it differs from the concert tempo, is not faster, as one might expect, but slower! In attending ballets for several years I had not noticed any such difference, doubtless because the abundance of movement on the stage compensated for the loss of it in the music; but when I began conducting ballets myself the difference was only too obvious.

There are vicissitudes to ballet conducting that don't appear in all the books. For example there was the experience I had in Paris, where at my debut in the magnificent Palais de Chaillot I entered the pit to discover myself facing an orchestra half of whom were substitutes who had not been rehearsed in the score. I was more furious than unnerved; we got through the performance all right,

and then I prowled towards the orchestra manager. But I found out that it takes more than irate conductors to change the system there (I was not the first to protest, by any means). Any member of the large orchestra associations has the privilege of sending a substitute any time. It's handy for the musicians but rough on music. Eventually concluding that rehearsing was a waste of time and francs, after a while we didn't bother.

And there was the time when at the end of the Polovetsian Dances (of all ballets) the curtain got stuck and would not close. While the stage became a mass of madly whirling savages, the wind players got purple from holding the last note overlong, and I was just about to End It All when to everybody's relief the curtain finally got free and closed. Another time, in Brussels, the theatre was suddenly completely blacked out. Several minutes later the lights went on again — except in the pit! And the sweet things of the corps de ballet, not knowing that the pit lights were still out, took their positions for the next dance and had to maintain their graceful but precarious pose for some minutes more till we were able to give them their music.

I cannot let this opportunity go by without humbly offering a few suggestions for improving the dancer-conductor relationship. The main obstacle is that dancers don't know enough about music, and conductors don't know enough about the dance. And I think that the *means for overcoming both these obstacles are more in the hands of the dancers than in the conductors'*. In all dance companies it is the dance people, not the music people, who make policy and decisions. True, most ballet conductors know vastly more about music than about the dance, and many don't care; and to do the best possible job the conductor should be a master of both. Unfortunately the conductor can be only one man; if the ballet master could stand beside him in the pit and merge with him during the performance, so to speak, all would be well. That being impossible, the one man behind the baton should be a master of both music and the dance. That this problem is realized is shown by the experiment of one ballet company in which recently the ballet master conducted a performance. That solution fell over on the other side; successful as it may have been, that ballet master, if he hasn't done so already, will have to spend a long time working at the strictly musical side of his art before he can qualify as a competent all-around ballet musician.

But as I say, I do not think that all that fault lies with the conductors. As human beings it is a lot to expect of us, to study all the conditions and movements of the dance, while in the dance company we are considered a separate and inferior department. We are not encouraged to share in all the considerations that make performances right, and we are blamed when we do things wrong. The ideal situation (made impossible of attainment, I fear, by the inevitable economic factors) would be one in which an outstanding young conductor, genuinely wanting to make ballet conducting his life work, would be taken in hand by an outstanding ballet master of a steadily performing company, and not only taught the materials of dancing but be assured the security of a permanent position in which his experience in his craft would constantly ripen. Better yet, if the conductor does some dancing himself too. And still better — here's the biggest rub — if the conductor is paid on a scale commensurate with his mastering two arts and synthesizing them within his own mechanism.

But failing that ideal situation, there are intermediate measures. For one thing at the liaison level — beween conductor and ballet master — there must be on the part of each, not only a profound understanding of his own art but also a competent grasp of the tools and problems of the other's. It is true, but hard to believe, that at one ballet rehearsal, explaining the occurrence of an odd accent, I said it was in the fourth bar of the phrase. I encountered blank looks, including the ballet master's. "What," they asked, "is a bar?" Such experiences helped me appreciate working with another ballet master who could plant his finger squarely on the spot in a score where he wanted something of me.

Dancers, too, would make things easier for themselves if they would learn something about the music they dance to, in musical terms. They know the sounds very well, but by rote. I am always amazed by the way dancers know their entrances perfectly, from the music, while most opera singers I have worked with needed to be cued onstage. Yet dancers and I could never be sure we were discussing the same passage, for they could designate it only in choreographic terms, and I only in musical ones, even simple and obvious ones.

I am happy to be associated with ballet, which has been the medium of some of our great conductors. But I believe my colleagues and I would be still happier if we all fully realized that the public attends ballet to see, not to hear; if we all approached our task with more of a will to adapt ourselves to its peculiar requirements; and if dance directors would encourage us to do so by including us in their deliberations, and by giving us the knowledge, authority and dignity to match our share of the responsibility.

RICHARD KORN

Blanche D'Alessandri

continued from page 22

She was then around 28 years old. After months in the hospital there, she returned to Europe, but despite the continued efforts of the best surgeons of the day, she was unable to dance again. But this sad accident did not sour Mme. d'Alessandri on our country. She always spoke appreciatively of courtesies, honors and rare hospitalities shown here.

That was how Mme. d'Alessandri became the heroine of "Ballerina", or so the tale goes. M. Paul Morand, author of "La Morte du Cygne" (published in his "Rococo"), the tale on which the film is based, and the late M. Andre Levinson, dance historian and critic (and how many other artists and writers?) used to visit Mme. d'Alessandri's classes, take

ARTHUR PRINCE
SCHOOL of TAP DANCING
Approved for Veterans
Special Material for Teachers
855 So. LaBrea Los Angeles 36

DONALD SAWYER
BALLROOM AND TAP
Write for new list of Teachers' notes
637 Madison Ave., New York 22, N.Y.
PLaza 3-8639

BERNIE SAGER
Private Instructions for Teachers
2180 Broadway at 77th St., N. Y. C.
TRafalgar 3-2357

Bronislava
NIJINSKA
Hollywood Ballet Studio
Daily Classes—G.I. Approved
ARTHUR PRINCE STUDIOS — Los Angeles 36
855 South La Brea WYoming 2323

EDNA McRAE
SCHOOL OF THE DANCE
Ballet — Character — Tap
Fine Arts Bldg., 410 S. Michigan Ave.
Chicago 5, Ill. Phone: Webster 3772

HOLLYWOOD'S

ROUTINES BY MAIL
7616 SUNSET BLVD.
HOLLYWOOD 46, CALIFORNIA

SCHOOL DIRECTORY

ALABAMA

IRENE M. JONES STUDIO OF DANCE
All Types of the Dance
Huntsville, Alabama

ARIZONA

GERTRUDE MARY SCHWAB
School of Dancing
8 North Tucson Blvd., Tucson

CALIFORNIA

MME. KATHRYN ETIENNE BALLET SCHOOL
Ballet, Toe, Character & Spanish. HI-7159
7078 Hollywood Blvd., Hollywood 28

RAINBOW STUDIOS OF DANCE & DRAMA
Highest standards Ballet, Tap, Drama, Voice
1627 Cahuenga, Hollywood. HE-5633

"RUTH ST. DENIS FOUNDATION STUDIO"
Oriental — Lyric — Modern
3433 Cahuenga Blvd., Hollywood 27

SIMON SEMENOFF — ARTISTS' STUDIOS
Ballet, Character, Makeup, Pantomime
204 Santa Monica Blvd., North Hollywood

MASON-KAHN STUDIOS (inst. "Ice Follies")
All types dance for all ages UN 1-2110
1125 Market St., San Francisco 3

SAN FRANCISCO BALLET SCHOOL
236 Van Ness Ave., San Francisco 2

CONNECTICUT

MARY JANE HUNGERFORD, PhD.
Modern Dance and Square Dancing
Hotel Garde, Hartford

SONIA SCHOOL OF DANCING
Ballet and Stage Dancing
30 Richard Rd., East Hartford 8

ILLINOIS

BERENICE HOLMES SCHOOL OF BALLET
184 West Washington Street, Chicago

RUTH PAGE
540 North Michigan Ave., Chicago

BELLE BENDER BALLET SCHOOL
Training for Opera — Concert — Theatre
410 South Michigan Ave., Chicago

JOHN PETRI BALLET SCHOOL
Ballet — Character — Interpretative
228 So. Wabash Ave., Chicago

INDIANA

LA SHELLE VOCAL & DANCE STUDIOS
Bonnie Blue Brown, Director
1716 N. Pennsylvania St., Indianapolis

MICHIGAN

RICARDEAU DANCE STUDIOS
Ballet—Tap—Ballroom
2019 W. Grand Blvd., Detroit

MISSOURI

MYLDRED LYONS STUDIO OF THE DANCE
Ballet—Tap—Acrobatic
Mainstreet Theatre Bldg., Kansas City

ELEANOR BEAUFAIT SCHOOL OF DANCE
Ballet — Toe — Tap and Acrobatics
Vicksburg

NEW YORK

EVA VARADY SCHOOL OF DANCING
All Types for All Ages. Tel. AS 8-2060
28-42 31st St., Long Island City 2

MODERN DANCE SCHOOL, YM & YWHA
Doris Humphrey, Director AT 9-9455
Lexington Ave. & 92nd St., N. Y. C. 28.

DALE H. MORATH
Modern Dance
63 East 11th St., New York

OSCAR DURYEA SCHOOL OF DANCE
All Ballroom Dances, Old & New
Hotel des Artistes, 1 W. 67 St. EN 2-6700

JEAN ERDMAN
Dance Technique & Composition
77 Fifth Avenue, N. Y. C. 3

HADASSAH
Dances of India, Java, Bali
45 Tierman Place, N. Y. C. 27 MU 2-0704

OREST SERGIEVSKY
Ballet — Character
Dance Players Studio 154 West 56 St.

JACK STANLY SCHOOL OF DANCE
Tap, Ballet, Acrobatics, Spanish
Day and Evening Classes
1658 B'way (51st St.) N. Y. 19. CO 5-9223

OHIO

ANNELIESE von OETTINGEN BALLET STUDIO
Acrobatic, Ballet, Character & Tap; all ages
2816 Woodburn Ave., Cincinnati

HARRIS-HARDY STUDIO
10117 Superior Ave., Cleveland

GAYWAY DANCE STUDIO
10403 Euclid Ave., Cleveland

EDDIE HANF DANCE STUDIOS
318 Summit St., Toledo 4

NEW JERSEY

ATLANTIC CITY SCHOOL OF DANCE
Directress: Mary Silk McNicholas
6 No. Massachusetts Ave., Atlantic City

SOUTH CAROLINA

JOAN SIMMONS SCHOOL OF DANCING
105 Wentworth Street, Charleston 6

TENNESSEE

HELEN JONES SCHOOL OF DANCING
421 Walnut St. (Cadek Conservatory)
Chattanooga 3

WISCONSIN

PETROFF SLABY SCHOOL OF DANCING
Approved Under G.I. Bill of Rights
Cor. of N. 28 & Wells Sts., Milwaukee

endless notes, and, of course, came to hear of her dancing days and their tragic end.

Back in France, her career and her husband both gone, but not without a little fortune of her own, Mme. d'Alessandri lived a life of enforced ease and doubtless of some elegance. She had two passions besides the dance, horses and horse-racing and the gaming table. She indulged them both to the end. When nearing eighty, I have known her never to miss the Grand Prix d'Auteuil and other famous racing events in Paris. But it was not only the event that excited her imagination. It was still the dance — rhythmic patterns in motion. "You don't go to the races," she exclaimed to me one day. "How can you stay away? Their feet! Their beautiful legs!" she cried, with quick little motions of her hands such as only a dancer knows to make. "Only a fine dancer, a true artiste, is more lovely and never more correct."

And it was at the gaming-tables at Monte Carlo that Mme. d'Alessandri — like many an exiled Russian dancer these years past — played and met her financial ruin and brought to an end her life of ease.

It was then, now some four decades ago, around the turn of the present century, that Mme. d'Alessandri, in middle life and penniless, returned to Paris and opened her dance studio on the sixth floor of a walk-up apartment house in Montmarte, 6 rue Henri Monnier. It had few modern conveniences and no central heat. But it had a tiny apartment and foyer (crowded to the ceiling with her old furniture, trunks, hat boxes, and the like), for her and her twenty or more birds, always a joy to her. (She refused to descend to the shelter during the air-raids because her birds were not allowed entry there!). Above all, it had a large, high-ceilinged, and light-swept studio, with a view east over the chimney-potted rooftops of Paris — towards Germany. Day after day, all the Summer of 1939, Mme. d'Alessandri would stand and look out of those windows and say to us: "They are coming, they are coming soon, for the third time in my lifetime. Three times in one life — that is too much!"

The walls of her studio were covered with pictures — old prints and modern photographs — of dancers, including some charming ones of herself. One I remember in particular, a new version, as it were, of an old print of Taglioni. Only, instead of standing in arabesque on a rose, Mme. d'Alessandri was perched with perfect grace and ease on her toe on the spike of a German helmet! It was a souvenier, she said, of when she danced "for the King of Prussia in Berlin." (She never said, the Emperor of Germany.) In any event, it was quite as appropiate and even more difficult than dancing on the brim of a Mexican sombrero.

Who could say how many famous dancers have worked under her in that studio? Pavlova used to go to her when in Paris. Among the pupils she developed were such famous artistes as Jeanne and Solange Schwartz, Camille Bos, Paiva, Anna Nevada, Olga Adabache.

In the '30's her classes were always small. Later she took only professionals. She was remorseless and the severest of critics. She ignored everything that was right but castigated the slightest infraction not only of correct technique but equally of good taste. A

little finger out of place would ruin for her a whole intricate combination well executed otherwise. Lack of ease or elegance or any sign of effort in dance she considered as belonging to the circus and both bad judgment and bad manners in ballet. She declined many who wished to study under her and dismissed quietly but firmly pupils who failed to measure up to her minimum demands — which were not low. She did not suggest that they go study elsewhere. Rather, she advised them to learn to sew or to type or how to keep house! To her mind, there was no place for mediocrity anywhere in her art.

Of course, this simple living old woman, utterly consecrated to her art, had also the satisfaction of official recognition. She was on the Examining Board of the Paris Opera. The French Government had decorated her with the Legion d'Honneur, whose bouton she wore with great pride.

One could write of her at great length. She was still very beautiful as an old woman, erect of carriage, vigorous in teaching, elegant and of an instinctive refinement in her every movement and gesture, with the gracious manners of another age, and with an exquisite foot and ankle of which she was justly, if quietly, proud. Her long, slender neck was always in a high pointed net collar, a style of forty years ago. She always wore white gloves when teaching. She always sat as erect as she walked; her back never touched the back of any seat, even in an automobile. Her features were small, cameo-like, and her eyes, that could flash in anger or in indignation, mostly sparkled with laughter and mischief (the envy of any modern coquette, someone well remarked).

In Mme. d'Alessandri-Valdine's death, the dance-world of Paris has lost one of its rarest and most attractive ornaments, and its greatest teacher of the severe, gracious, softly elegant, impeccably courtly, French School of Ballet. But one cannot write in sadness of such an indomitable spirit and devoted artiste who enjoyed good health and the full possession of her faculties almost to the very last. Her death at such a great age, like her long life and four decades of teaching, is, in its way, a monument to her art.

To recall her is an inspiration. To think of her is to think in terms of dance as she taught it. I have studied appreciatively and with benefit under various teachers, but it was under this amazing old lady that I came into a new insight into the art of ballet and to some intelligent understanding (if I may say so in modesty) of the term, "the poetry of motion" and its underlying basic principles. For she was never more French than in the clarity, logic, and reasonableness that characterized the technique and aesthetic of ballet as she envisioned and taught it. Finally, to honor her memory is to honor also, as it were, a considerable company too often forgotten in the annals of dance — its serious, painstaking, often retiring but utterly devoted disciples, its sincere, thoughtful and ever studious teachers.

The only appropriate flower to her memory is — a dance. I have gone through my old notebooks and lifted from them some combinations that she gave a decade ago when I worked daily under her. These I have arranged to a composition she liked and often had played during her classes, "La Valse Favorite du Duc de Reichstadt," arranged by Hunten on a theme by Straus. This music is hard to find today. However, the dance can be set to any "ballet" waltz of Romantic vintage and 64 bars. Between the notes and the drawings of the chief poses and steps, it should be easy to read. As to its effective execution, like the simple "Last Rose of Summer" when sung by a tyro or by a Jenny Lind, that will depend upon the dancer.

★ ★ ★

Aurora Arriaza: An Autobiography *continued*

and other foreign entertainments and ended with the most unforgettable tziganes troupe singing their wonderful gypsy songs. Grand Duke Serge, who was later to be the guest of Honor at my wedding in Moscow, was seated at our table.

Little did I realize on arriving in Moscow that I would marry there and settle in Russia for many years, for at that time our contract in Moscow was only for three months, and then we were booked to go to Germany. But fate had decreed otherwise. The longer I live, the more I have become convinced that we are but pawns in the hand of Destiny, and ourselves have but little to do in shaping our lives.

At one of Countess Scheremetiev's parties I had met a handsome young gentleman, who courted me quite assidiously. Daily he sent me beautiful flowers, and various gifts. He was most attentive and daily paid me all the attentions that are so dear to a woman's heart. He was visting at the house of his uncles the Khoudakoffs, who were the owners of the St. Petersburg Gazette, a popular daily newspaper. The Khoudakoffs were two brothers, extremely wealthy, who gave very elaborate parties. This young man proposed to me and asked my father for my hand. Again my father refused, pleading my youth. I was slightly over sixteen and also the fact that my marriage would end what otherwise seemed like an auspicious beginning of a brilliant career prompted my father's refusal. Furthermore, we had contracts with some of the most important theatres in Europe and to break them would mean the payment of huge fines. However, our Ambassador begged my father to reconsider his decision, pointing out that this young man was the bearer of a fine old name, the heir to a large fortune and would make a most kind and considerate husband.

By this time I had fallen in love with my persistent admirer and as I pleaded continually with my father, he finally consented. My fiance had his lawyers settle all the contracts by payment of a large indemnisation and shortly afterward I became the wife of Paul Nicholaevitch Leslie (Count Leslay in France.)

My marriage was celebrated at the Pagodin Cathedral in Moscow in the month of February. I had by this time adopted the Greek

have **YOU** *seen the*
DANCER'S DELIGHT?

The
BALLET FROCK

The BALLET FROCK is ideal for class work and for your extra-special auditions. It's slenderizing, attractive and smartly styled with daintily ruffled skirt.

The BALLET FROCK comes in Black, Powder Blue, Dusty Pink and Pearl Grey. In Tissue Faille, one of the newest and finest of the rayon fabrics; also in White, Blue, and Maize Cotton Pique.

In fine Tissue Faille, about $6.00
In fine Cotton Pique, about $5.00
Solid color Pique and Print Pique for children, about $4.00

The BALLET FROCK is featured at your favorite theatrical shoe store in:

NEW YORK
Barney
Capezio
Herbert
La Mendola
Selva

BOSTON
Capezio

SAN FRANCISCO
Capezio

CHICAGO
Advance
Capezio
Chicago Theatrical
Kling's

WASHINGTON, D. C.
Junior Modes

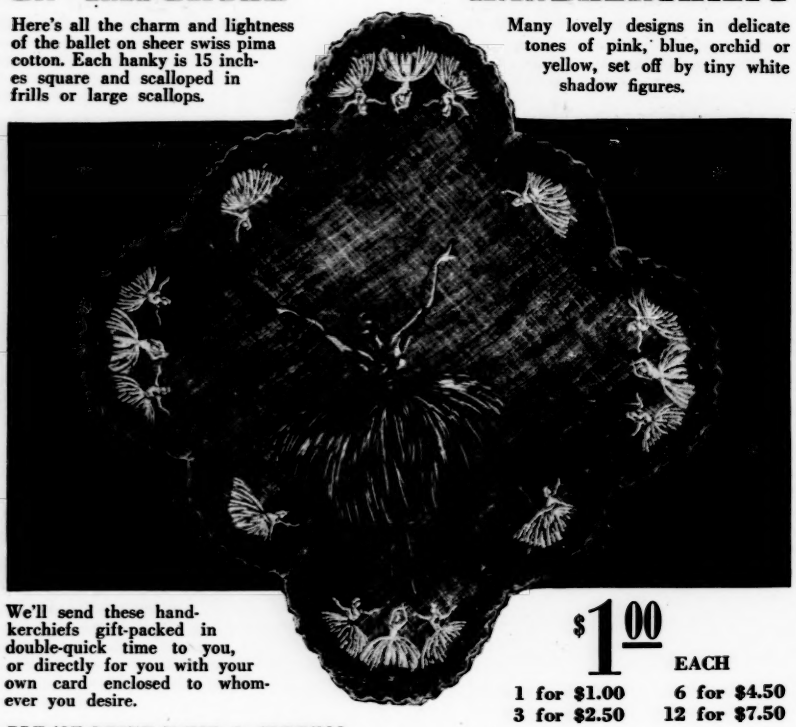
LOS ANGELES
Capezio

Styled by
Mary Popper

GRACEFUL BALLERINAS DANCE ON IMPORTED HANDKERCHIEFS

Here's all the charm and lightness of the ballet on sheer swiss pima cotton. Each hanky is 15 inches square and scalloped in frills or large scallops.

Many lovely designs in delicate tones of pink, blue, orchid or yellow, set off by tiny white shadow figures.



We'll send these handkerchiefs gift-packed in double-quick time to you, or directly for you with your own card enclosed to whomever you desire.

$1.00 EACH

1 for $1.00 6 for $4.50
3 for $2.50 12 for $7.50

PLEASE PRINT NAME & ADDRESS

DANCE Magazine Box 308 503 West 33rd St., New York 1, N. Y.

ARCUS Shoe Co.

451 HUDSON AVE. BROOKLYN N. Y.

Toe Dancing and Ballet Slippers

For Rhythmic Feet

Announcement

The new fall line of toe dancing and ballet slippers of the Arcus Shoe Co., is attractive in looks, in quality, in price, and in sales appeal.

We now supply all Dance Accessories.

Write today for our price list.

ARCUS SHOE CO., 451 Hudson Ave. (near DeKalb Ave.) B'klyn, UL 5-5653

Orthodox religion. Grand Duke Serge, the military Governor of Moscow, was present at my wedding, as were his entire entourage, and among them was my husband's nephew, Gen. Venceslos Estankievich. The members of the Nobility Club gave a feast for us. It is impossible for me to remember all the famous names of the large attendance, but I do rceall that two brothers, Counts Lanskoi, and a Count Tchernichoff, and my husband's uncle, Nicholas Koudiekoff held the crown during our wedding ceremony at the Greek Orthodox Church. Campo Sagrado, a widower, came with his two beautiful daughters; so did Count and Countess Scheremetiev. Grand Duke Nicholas did not attend, but sent me as a wedding present the most gorgeous string of pearls I have ever seen. It was with great regret that several years afterwards in a period of financial difficulty I had to sell it at one tenth of its real value. After the wedding came a huge feast which lasted far into the night at the fashionable establishment of the day The YAR.

My husband's family had resided for generations in the old aristocratic quarters of Moscow where the old conservative families resided and looked askance at the more glamorous names of party-minded St. Petersburg nobility. Our house was located at 10 Snamenca Malei Snamenski across the road from the War College.

The Leslies had for three hundred years played an important part in the early history of the Russian Empire.

My husband's direct ancestor, Count Leslay de Vergenne Leslie, whose mother or grandmother was a Laval de Montmorency, had come from France in 1632 and served under Sir Alexander Leslie and rose to the rank of Colonel. He left five children of this branch of the family and only two distant cousins remained. I recall that in our estate in Smolensk there was a small family museum, where all sorts of Russian and French historical records were kept. Before the revolution we were fortunate enough to save these records as we had gone (in vain) to collect a claim to some peerage in Scotland which had been vacant for centuries and after spending large fees we were finally advised by our lawyers to forget the entire matter. Thereafter we deposited these documents in our house in Antibes. Some of my husband's ancestors inherited large properties in France. There are still several members of the family that reside in France; they bear the title of Leslay, and own an old castle in Brittany. We visited them many times and they in turn came to see us in Russia.

At first, my marriage, although marred by an event on my wedding night, was quite happy. For the next day after we were married my husband, although most kind and considerate, disappeared for two days. We finally located him at the Yar, surrounded by Gypsies and dispensing our rubles liberally right and left. Later, when he was sober he remarked, "My darling, just because I'm married you don't expect that I can change at once the habits of a lifetime!" The tragedy in our marriage was that he was continually in what the French call "in the Vineyards of the Lord."

to be continued

December debut of new MAYA DEREN film

comment by MAYA DEREN on "Meditation on Violence"

The Chinese dancer, Ch'ao Li Chi in a still from the new Maya Deren film, "Meditation on Violence". This episode from the sword Shao-lin section.

Whenever I have answered to polite inquiry that my new film **"MEDITATION ON VIOLENCE"** (scheduled for the Provincetown Playhouse, MacDougal St., December 7 and 8) is a choreography for camera based on movements from Chinese boxing, the reaction has inevitably been a sort of double take. But it has always seemed to me that sports, with their emphasis upon coordination, rhythm, and balance, were actually very close to dance. This is particularly true of film dances which, being choreographed in the camera and editing, could make use of movements which had no theatrical context. For theater, one composes floor patterns and tries to achieve a continuity and integrity of the movement itself. For film one composes screen patterns, of long shots and close ups, heads rising from the bottom of the frame or exiting frame left to reappear frame right immediately. One composes an integrity of the image of movement and that makes it dance in film.

From the moment I saw Ch'ao-Li Chi, who performs in the film, do the first few movements from the training exercises of Chinese boxing I felt that it was perfect for film. The Wu Tang school is based on the idea of absorbing the force of the opponent. It is gentle-seeming and flowing, with a roundness of movement (since extreme extensions are vulnerable to loss of balance and contain static points) and a complete coordination with breathing. But its only value is not pugilistic, by far. Since it exercizes the visceral organs it is altogether a fine toning exercize. But for Ch'ao-Li Chi, as for many other Chinese, it is a form of self-cultivation, as well. In the constant alternating of positive and negative movement, in such basic concepts as the continual metamorphosis of one movement into the other, it incorporates the philosophical tenets of the Confuscian "Book of Change" and the teachings of Lao-Tze.

Shao-Lin, the other style of boxing which also appears in the film, is based on aggressive attack, and the sword section derives from this same form of movement. In the film the intent is not to show these movements in a documentary sense, but to recreate through filmic means—editing rhythms, camera attitudes and movements, etc.—the sense and spirit of these forms. In the Wu Tang (also known as the "interior boxing" because of its dependence upon breathing) Ch'ao-Li Chi's movements ignore the camera. In the aggressive Shao-Lin they confront the camera. In the climactic sword movement the camera participates actively as the antagonist itself.

But all this is not combat itself. It is the **idea** of combat, at an abstract remove. It is a meditation on the nature of violence and so involves, in spatial terms, a sharp departure from my previous films. There I used the camera to make the dancer transcend space, to be everywhere and anywhere. In this film the place is an abstraction which is nowhere.

Another innovation, for me, is the use of music. Here I have used, both separated and in combination, a Chinese flute recording and some original drum recordings which I made in Haiti. The flute seems to me the sound itself of the lyric spirit. The drums are the pulse of blood. I think a meditation on violence would have both.

DANCE and MIME

continued from page 19

Each performance of a work is a re-creation, and in a sense a creation, of posture, pose and movement.

We have said that mime and dance often go hand in hand. When such artists as Boris Kochno, Jean Louis Barrault, Christian Berard and Auric collaborate, as in *The Fountain of Youth*, the result is admirably unified theatre-art-spectacle. In the case of Etienne Decroux, one of Barrault's excellent teachers, the emphasis is on mime, and Edward Gordon Craig has applauded this artistic direction as productive of greater clarity in drama. Craig has also applauded the expanding use of marionettes in stage productions as a legitimate extension of the theatre.

COSTUME FABRICS

in a wide assortment of colors featuring

- Satins
- Taffetas
- Velvets
- Sateens
- Rayon Jersey
- Tarlatanes
- Organdies
- Cambrics
- Broadcloths
- Spangles and Trimmings

send for our price list

DELTON THEATRICAL FABRICS

995 Bergen St. Newark 8, N. J.

DANCING SLIPPERS and ACCESSORIES

Practice and Class Costumes

JOSEPH

THEATRICAL & DANCE FOOTWEAR

35-52 TWENTY-EIGHTH STREET
LONG ISLAND CITY 1, N. Y.
Write for descriptive catalogue

KATE SHEA

Costume Fabrics

Feathers & Accessories

Specialists in Woven Tap Cellophane

Send for Catalog

112 West 44th Street
New York City

Everything for dancing feet!

Featuring the only

NOI-Z-LESS TOE SHOE

Write for Free Catalogue

EIN & SALLY

DANCE FOOTWEAR ★ ACCESSORIES

632 West 43rd Street New York 19, N. Y.

Teachers! RECITAL IDEAS FOR ALL GRADES

TAP Routines by *Jack Manning*

NOVELTIES

1. SPOON-TIME. (Playing spoons in Chef costume.)
2. TAP-OLOGY. (School room scene with dialogue in rhyme for teacher and six pupils. Dance.)
3. TAPPING BY MAIL. (Boy and Girl pantomime and eccentric dance.)
4. DICTATION. (Office scene using Boss and three Stenographers with typewriters.)
5. HIGH HATS IN HARLEM. (Novelty strut tap. Special music 50c extra.)
6. HITTIN' THE HIGHWAY. (Pantomime tap story of boy and girl trying to thumb a ride. Special music 50c extra.)
8. TIN PAN ALLEY. (Music Shop Patter Tap.)
9. DOCTOR SWING. (Hot Tap Patter) group.
10. NUMBER PLEASE. (Telephone tap story. Boy and girl.)
11. CLIMBIN' HIGH. (Novelty tap dance. Ladders-group. Special music 50c extra.)
12. WHISK BROOM TAP. (Two or group. Brooms covered with emory cloth.)
13. CHINATOWN TAPICS. (Chinese Laundry. Two novelties.)
14. BALLIN' THE DRUM. (Military novelty. Bouncing ball on drum. Special music 50c extra.)
15. DOT AND DASH. (Boy and girl novelty pantomime in a telegraph office.)
16. SKIPPING THE BEAT. (Boy and girl. Special song 50c extra.)
17. PULLIN' THE SKIFF. Solo or group hot-cha. Song 50c extra.)
18. TAPPING THE KEG. (Show stepping novelty.)
19. TAPPIN' THE TOM-TOM. (Musical Comedy group number.)
20. TAP DANCE SITTING DOWN. (Line-up of girls big tap ensemble number.)
21. WASHBOARD RHYTHM. (Solo or group using thimbles for strumming.)
22. THE SCRATCH. (Eccentric solo or group.)
23. SHAKIN' THE SHAKER. (Intermediate — cocktail shakers-off beat rhythm.)
24. TECHNIQUE vs. SWING. (Court Room Scene good opening — cast of eleven.)
25. BUCK-AROO. (Intermediate group of four-'ariats.)
26. SIGNALS. (Intermediate — Navy flag Wig Wag.)
27. SEMAPHORE TAP. (Intermediate — military tap swish of flags on stop time music.)
28. BROOM DANCE. (Intermediate — using small push brooms stiff bristles — group.)
29. SOFT SHOE CANE. (Solo or group. Lots of style top hat and tails.)
30. TAPS IN PAWN. (Opening Number — Pawn Shop Scene, characters pawn talents but are redeemed by Broadway Manager.)
31. TREADIN'. (Intermediate Stair Dance.)
32. CRICKET STRUT. (Children or adult beginners.)
33. POP GUN PARADE. (Children, easy.)
34. MILITARY DRUM. (Group-drums attached to backs.)
89. BANJO TAP (Novelty tap Dance)
90. ANVIL CHORUS TAP (Group, with prop anvils)
91. BARBER SHOP SWING (Group, wearing beards)
92. DOING THE JAY WALK (Musical Comedy Tap)
93. TRUCKIN' (A Tap Dance Version)
94. PIANO TAP (Group, carrying toy pianos)
95. MAMMIES ON PARADE (Group, southern mammies and Topsy)
96. HOT FEET (Group, boot-blacks and customers)
97. SWISHIN' (Solo or group strut)
98. OZARK ANTICS (A Hillbilly Novelty)
99. HOT TAMALES (Solo, duet or group)
100. THE CONTINENTAL (Duet or group)
101. THE BIG BAD WOLF AND THE THREE LITTLE PIGS (Quartet)
102. SHAKIN' THE RHUMBA (Solo or group, with rhumba shakers)
103. TAMBOURINE RHYTHM (Solo or group, with tambourines)
104. TAP-IOCA (Duet or couples)
105. I SEE BY THE PAPERS (Rubber-legs rhythm, duet)
106. JUNGLE RHYTHM (Two groups of girls)
107. MEXICONGA (Musical Comedy Tap Version)
108. TAMBOURINE TAP (Solo or group)
109. MUSICAL COMEDY TAP ROUTINE (Solo or group)

ADVANCED TAP ROUTINES

35. TAP TEASERS. (Rhythm and Riff.)
36. RHYTHM-TIME. (Rhythm One O' the best.)
37. ASSORTED ROLLS. (Various Rolls.)
38. THE ROGASTAIRE. (Boy and Girl.)
39. RHYTHMETTE. (Rhythm and Riff.)
40. ADVANCED SOFT SHOE. (Effective toe and heel work.)
42. BUCK-O-MANIA. (Tricky Rhythms.)
43. RHYTHMOLOGY. (Wing and Toe Stand combination.)
44. RHYTHM RIDDLES. (Stylish heel and toe work.)
45. ADV. SYNCOPATED WALTZ CLOG. (It's different.)
46. TWIRLING RHYTHM. (Smart Tap Solo.)
47. RHYTHMANTICS. (Rhythm Solo.)
48. RIFF TIME. (Advanced Riff Rhythm.)
49. RHYTHM PREFERRED. (Professional Routine.)
50. RHYTHM KINKS. (Professional Routine.)
110. ADVANCED RHYTHM ROUTINE (Solo or group)
111. RIFFLES (Advanced Rhythm Routines)
112. ADVANCED RHYTHM TAP (Solo or group)
113. ADVANCED SYNCOPATED SOFT SHOE
114. JACK MANNING TAP LEAGUE OF AMERICA
115. SYNCOPATED WALTZ RHYTHM
116. SHADES RHYTHM TAP DANCE
117. DEEP SOUTH WALK
118. PERSONALITY TAP RHYTHM
119. ADVANCED DOUBLE UP RHYTHM
120. ADVANCED BROKEN RHYTHM ROUTINE

INTERMEDIATE TAP ROUTINES

51. TAPTIME. (Rhythm group or solo.)
52. SWINGTIME. (Hot-Cha tap.)
53. INTERMEDIATE RHYTHM (B). (Group.)
54. HOT CHA TAP. (Swing style for girls.)
55. INTERMEDIATE RHYTHM BUCK. (Fast — Pick-ups for finish.)
56. RHYTHM TAP ROUTINE. (Sliding trench finish.)
57. DRUM ROLL RHYTHM. (Military Rhythm — cramp rolls.)
58. MILITARY TAP ROUTINE. (Nice rhythm.)
59. SUZI-Q. (Tap version.)
60. JUST TAPS. (Flashy, smart and easy.)
61. TAPPIN' TIME. (Foundation-valuable.)
62. SOFT SHOE. (One and one-half chorus.) breezy.
63. FOOT NOTES. (Flash, lots of style.)
64. BUCKIN ALONG. (Class or solo.)
65. FLASH RHYTHM. (Snappy hard intermediate.)
66. BUCKETTE. (Good old buck dance routine.)
67. RHYTHM BUCK ROUTINE. (Medium fast tempo.)
68. INTERMEDIATE SOFT SHOE. (Solo or group. Medium slow.)
69. SOFT SHOE KICK ROUTINE. (High kicks, tap specialty.)
70. DI-DE-UMPH. (Musical Comedy. Special music 50c extra.)
71. MODERN FLORA DORA. (Group-double-up rhythm-gay '90 spirit.)
72. TANGLEFOOT. (ROXYETTE line-up. Special music 50c extra.)
73. THE YAM. (Astair-Rogers type-Group or duet.)
74. TRAVELON. (Jack Manning pictures illustrating steps.)
75. DIPSY DOODLE. (Musical Comedy semi-advanced.)
121. SLOW RHYTHM BUCK ROUTINE
122. INTERMEDIATE ECCENTRIC ROUTINE

BEGINNERS TAP ROUTINES

76. WALTZIN' ON DOWN. (Effective not difficult.)
77. SIMPLE BUCK DANCE. (Good foundation.)
78. SIMPLE WALTZ CLOG. (Not old standard type.)
79. FOUNDATION TAP BUCK. (For beginners.)
80. BABY TAP. (Effective for young children.)
81. BABY HOT-CHA. (Jazz tap for children.)
82. FOUNDATION TAP ROUTINE. (Showy, simple.)
83. TINY TOTS TAP. (Teachable—simple.)
84. BEGINNERS TAP. (For beginners, flashy.)
85. FUNDAMENTAL TAP. (Nice arrangement, good style.)
86. SIMPLE SOFT SHOE (A). (Good, solo or duet.)
87. SIMPLE SOFT SHOE (B). (Little difficult.)
88. STRUTTIN TOTS. (Simple, effective style.)
123. SIMPLE TAP DANCE (For children and beginners)
124. FLASHY BEGINNERS SOFT SHOE (Solo or group)
125. E-Z-TAP (A foundation tap dance routine)
126. BABY TAP DANCE COURSE (Six progressive fundamental routines)
127. CYMBALETTE (Novelty tap dance for babies)
128. SIMPLE TAP DANCE (for beginners)
129. BALL DANCE (A novelty waltz clog for children)
130. KIDDIE TAP ROUTINE (Simple Tap Routine, solo or group)

(Please order by number) *(Please order by number)* *(Please order by number)*

Single routines $1.00 5 routines $4.00 10 routines $7.00 (No C.O.D.'s)

Send Money Order, Cash Registered or Personal Check Payable to DANCE

Box 10, DANCE • 503 West 33rd Street • New York City 1, New York

The movement of Jean Weidt is another case in point. Here is a modern dancer of the middle European expressionist school who makes excellent use of mime. One might almost call him an excellent mime who also appreciates dance—an acting dancer. Ludolf Child is also in the same class. Anne Gardon, who has been called an existentialist mime, [illegible] one of the leading younger dancers. Her [illegible]ks are based however, too much on despair.

This is not the occasion to review all the dancers who employ mime. It is clear that folk, Spanish, ballet, exotic dancers make use of mime, as does that excellent hebrew artist, Chaja Goldstein; and the outstanding American artist, Charles Weidman, is a leading example of the use modern dancers make of mime.

We have maintained that the actor must utilize mime. This thesis has been well explored by Gordon Craig, but Jean Louis Barrault has taken it a bit further and showed the actor must make use of dance. He is a dancing actor or an acting dancer. We have only to see the film *Children of Paradise*, or his productions of Kafka to realize how thoroughly he has integrated movement and dramatic action.

And for the other arts: conductors make use of it to convey their indications to the orchestra. Even in the playing of any instrument, the rhythm imposes movement, mime and dance. The plastic arts cannot escape movement in creation or in our appreciation of these arts. Yes, movement came with life and it is here to stay.

Date lines . . . .

LONDON

It is now considered probable here that **Sadlers Wells** Ballet will tour the United States and Canada for about two months in the fall of 1949. Queues waited all night in pouring rain to book for the company's winter season at Covent Garden which opened November 25 with Les Patineurs, Ashton's new Don Juan **(Helpmann** as Don Juan), and La Boutique Fantasque. Prima ballerina **Margot Fonteyn** recently had a slight operation performed on her knee but happily recovered in time for the new season. As well as dancing in Don Juan, she will create Ashton's Cinderella on December 22; in this she will be partnered by **Michael Somes** and **Beryl Grey** will be the Good Fairy.

International Ballet had full houses for their season at London Casino and were lucky to be the only ballet company in town at that date. Ballerina **Mona Inglesby** exhibited a vastly improved technique and won good notices for her dancing of the great classical roles. Her technical ability and amazing speed and precision in allegro still outstrip her powers of expressiveness, however, the standard of her company in dancing, decor and music leaves much to be desired.

Sacheverell Sitwell recently called Sadler's Wells School to offer some of his vast collection of phonograph records. The School Secretary politely inquired how many records to expect — nearly collapsed when "Sachie" said coolly: "Oh, about two thousand."

Ballet shoemakers Mr. and Mrs. **Fred Freed** celebrated the firm's thirty years' progress with the opening of spacious new showrooms in London's historic St. Martin's Lane. Chief window exhibit was a signed photograph of **Moira Shearer** ("I always wear your shoes") and replicas of the scarlet footwear Freeds supplied for her in The Red Shoes film.

Saddlers Wells Theatre Ballet presented on November 16 a new romantic ballet by **Andree Howard** called "Selina." The story was written by Howard and Peter Williams (assistant editor of monthly journal, Ballet) who also designed the scenery. Costumes are by Howard herself and the music has been selected by **Guy Warrack** (the company's conductor) from little-known operas of Rossini.

Alexandre Kalioujny, who recently appeared in America with the Paris Opera Ballet, is at present dancing with **Cecilia Blatch's Metropolitan Ballet** which is now touring England after a successful visit to Scandinavia. **Annette Chappell** has returned from Australia (where she has been touring with Ballet Rambert) to join Metropolitan and **Frank Schaufuss** of the Danish Royal Ballet has also signed.

Ballet Rambert is expected back in England early in 1949.

A short season by **Sivaram,** the Hindu dancer, at London's little Torch Theatre aroused great interest. Sivaram is a wonderful exponent of the Kathakali dance style of southern India and although, like Ram Gopal, he makes certain concessions to the western stage they are never allowed to obscure the traditional forms of the Hindu dance. The popularity of both Gopal and Sivaram in London has been an inspiration to revue artists and there have been many delicious guyings of "Hindu Temple Dancers."

★

The British Council has made a film called "Steps of the Ballet" with commentary by Robert Helpmann. The principal dancers in it are **Gerd Larsen, Alexander Grant, Gordon Hamilton** and **Michael Bolton. Andree Howard** arranged the compositions for the film, which endeavours to show the lay public what work goes into the making of a new ballet. Crown Film Unit did the actual filming.

International Ballet gave the first performance in England of Australian **Dorothy Stevenson's** "Sea Legend." It was well received by the critics, one of whom remarked that a short ballet was a welcome relief after the endurance tests to which the audience is put by the larger ballets in the repertoire, with which International is loaded.

Henry Danton, late of the Covent Garden Company, and **Lycette Darsonval** of the Paris Opera, have been giving a series of concerts in Switzerland . . . **Gil Johnson** is dancing in the new musical, "The Kid from Stratford." He actually stopped the show on its first night. **Pauline Grant** arranged the dances . . . **Mark Perugini,** the internationally known authority on history of early dance, died here early in October.

★

PARIS

The Ballets des Champs-Elysées opened last night in great style for a full dress affair with Republican Guards drawn up. The evening was most irregular, considerably marred by poor decors, poor choreography and frequent slipshod

NEXT TIME ORDER HAND-STITCHED TOE SHOES • They are flexible

KLINGRITE

Hand Stitched

TOE SHOES

have an easier arch adjustment
no other shoe can equal!

Pink, black or white satin . . . $5.95
Black or white kid $6.50

KLING'S THEATRICAL SHOE COMPANY

218 SO. WABASH AVE.
CHICAGO 4, ILL.

A. CHATILA & CO.
wishes you a
MERRY CHRISTMAS
and a
HAPPY NEW YEAR
1776 — 59th St. Brooklyn 4, N. Y.

Dance All You Want To
No Loose Parts To Give Way
Over One Million Sold Yearly

To Be Had At All Dealers

For Your

HOLIDAY RECITALS

Plan now and be assured of the largest selection of merchandise available in the past ten years!

We have the following items in a range of colors: SATINS, TAFFETAS, NETS, TARLETANES, SPANGLES, SPARKLE FABRICS, JEWEL CLOTHS, NOVELTY PRINTS, TRIMMINGS, CELLOPHANES, and many others.

Patterns also available

NEW SCHOOLS send in your name today so that we may put you on our mailing list to receive our samples and literature when available.

Write now for information and samples to

ASSOCIATED FABRICS CO.
(Division of Associated Fabtex Corporation)

1600 B'way
New York 19

SOUVENIR PROGRAMS AVAILABLE

BALLET RUSSE de MONTE CARLO

1942 ..... 1.50
1942-1943 ..... 1.00
1945-1946 ..... 1.00
1946-1947 ..... 1.00
1947-1948 ..... 1.00

THE MORDKIN BALLET

1938-1939 ..... 1.50

ORIGINAL BALLET RUSSE

1940-1941 ..... 1.00

BALLET THEATRE

1946-1947 ..... 1.00
1947-1948 ..... 1.00

No C.O.D.'s . . . . Send money order or check to:
DANCE, Dept. S, 503 W. 33rd St., N. Y. 1, N. Y.

dancing. The program included "Les Treize Danses," created last year, a **Roland Petit** ballet to Gretry music, uninteresting from all points of view except for a few well danced divertissements; "Le Jeune Homme et la Mort," Cocteau ballet which I have noted several times, well danced by **Jean Babilee** and **Nathalie Philippart;** "Le Rendez-vous," ballet by Jacques Prevert, music by Kosma, poor decors by Brassai and good costumes by Mayo, with Roland Petit choreography, a picturesque fast-moving ballet of the underworld, particularly well done by the two male dancers, **Youly Algaroff** and **Deryk Mendel;** an extremely unattractive ballet, "La Rencontre ou Oedipe et le Spinx," by Boris Kochno, choreography by Lichine, music worthy of a better cause by Henri Sauguet, and inexcusably bad decor by Christian Bérard.

For this the troupe imported **Leslie Caron** as principal dancer, but her talents are wasted on such a production. The only really high spot of the evening was the absolutely perfect performance of **Irene Skorik** and **Jean Guelis** in Tchaikowsky's beautiful pas de deux "Le Cygne Noir."

The Ballets des Champs-Elysées will be followed by a return engagement of the captivating Carmen Amaya and her Spanish gypsy troupe. The Kurd dancer, Princess **Leila Bedarkhan,** and her oriental ballet gave two evenings this month at the Theatre Edouard VII. At the Archives Internationales de la Danse, **Susanna Egri,** premiere danseuse of the Biennale Company of Venice, will give a talk with demonstration of very varied dancing, and at the same place the noted Japanese dancer, **Yeichi Nimura,** well-known here before the war, will be a welcome visitor shortly.

The Paris Opera is very wroth over the abusive treatment it has received in the American press, and it may be worth while calling the attention of the American critics to the fact that I do not recall in twenty years seeing any American company or artist appearing in France treated with such complete incivility by the French press; it is to be feared that our artists coming abroad may suffer the consequences of what was in many cases very childish writing.

Past glories grown dim come to mind in a recent auction sale at Nice in which the furniture of La Belle Otéro, one of the glories of the dance world of 1900, was sold for a song, while the former famous Spanish dancer, now an elderly, poverty-stricken woman, looked on sadly as her beautiful possessions were sold for a song. Among them was a portrait of herself, a gift from the Kaiser, which sold for barely ten dollars.

★

LISBON

The **Bailados Verde Gaio,** the leading dance group in Portugal, will appear for a short season at the San Carlos Opera early in December. The dancers remain the same as last year, but the artistic direction has been divided between folk dancer **Francis,** who will produce typical Portuguese works and Swedish choreographer **Ivo Cramer,** who will produce modern ballet.

Guest artists with this company will be **Tyyne Talvo** and **Barbara Thiel,** wife and sister of Cramer. They have danced in Stockholm with him and have partnered him during his tours in England and the Scandinavian countries.

★

Record enrollments in the schools of Mme. **Britton,** an old Cecchetti pupil and of Mme. **Sosso Doukas Sshau,** as well as of Mme. **Margarida de Abreu** and Mme. **Alice Turnay,** indicate intense interest in ballet here in Lisbon. **Ivo Cramer, Tyyne Talvo** and **Barbara Thiel** will open a school in December. The Swedish dancers plan to give several recitals here, with the assistance of a group of local Portuguese dancers.

Georgina Vilas-Boas has appeared successfully in recital at the S. Luiz Theatre.

The **de Basil** company had a great success here. They packed the Colisseu every night. **Vladimir Dokoudovsky** danced practically everything in the repertory, without rest. American dancers **Barbara Lloyd, Elena Karina, Betty Scott, Mary Shea, Dolores Starr** and **Richard Adana, Paul Grinwis, Bob Barnett, Aaron Girad, Kenneth Laurence,** and **Guy Stambaugh** distinguished themselves as soloists or by understudying principal parts. The Original Ballet Russe will return here in April, 1949.

Rumors are rife that a number of companies will visit Lisbon during the coming winter and spring, among them the Paris Opera Ballet, the Opera Ballet of Rome, the Mona Inglesby International Ballet.

Spanish solist **Isa de Varim** after a series of recitals in Portugal, has gone back to Spain for a vacation, but will return to Lisbon in December, prior to embarking for her South American tour.

Albano Zuniga and **Mercedes Leon,** the best pair of folk dancers seen here in ages, has left for England after 10 months in Portugal.

The **Circulo Iniciaciao Coreografica** started classes and rehearsals late in September. In January it will have a short season at the S. Carlos, presenting two new ballets by Margardia de Abreu: "Chopiniana" and an as yet untitled work based on the Schumann piano concerto. Leading dancer **Thomas da Costa** and ballerina **Georgina Vilas-Boas** will probably join that group again.

Luisa Vitorino and **Agueda Sena** have successfully passed the final examinations at the end of the three years course of dancing at the Lisbon Conservatory. They will continue in the C.I.C. as soloists.

★

CHICAGO

Comedy-dancers **Mata** and **Hari** are currently in the Blackstone Hotel's Mayfair Room where they do their Fakir Dance, Carnegie Hall and Pas de Deux nightly.

Ruth Page, Bentley Stone and an ensemble of 16 dancers started on a six week tour on November 8. A new work on the program is a ballet-play with words by Robert Halsband to music by Casella. It is titled "Harlequinade" or "Love is Not So Simple." Mr. Stone has arranged a new Strauss ballet for the ensemble and Walter Camryn's nostalgic American dances, "Set of Three" and "Valse Cecile" are on the program. An interesting item is "The Flapper and the Quarterback," Miss Page's first choreographic attempt, first danced in 1925 with Paul Dupont with the Adolph Bolm Ballet.

The Ballet Russe de Monte Carlo broke every box-office record in its Chicago engagement. Total receipts were $133,134 for the two weeks with more sold-out performances and a larger advance sale than any ballet engagement had ever had . . . After a brilliant showing opening night Mia Slavenska suffered a foot injury and did not appear any more . . . The company was entertained extensively, one of the most interesting parties being after the closing performance when restaurateur Ricardo turned the tables by playing host. He served roast pheasants which he had shot on a weekend hunting trip and vintage wines and sang gay Italian ditties for his guests.

Among social engagements in Chicago, Ballet Russe members appeared at a reception at Roosevelt College, whose alert students are very much on the intellectual and politically liberal side. Guests **Ruthanna Boris** and **Leon Danielian,** scheduled to speak and answer questions, aware of the nature of the school, came armed with facts and figures on working conditions in the ballet and unionization in the dance field. They were amusing as well as sincere and the students listened politely, but when the question period came were more eager to know about favorite roles, choreography in general and more specifically about the classic ballets in the repertoire.

Chicagoans **Vela Montoya** and **Jose Castro** with accompanist Neal Kayan gave their program of Spanish dances in a number of South American cities during October and November.

Dancers in the Chicago cast of "High Button Shoes" have found a number of ways to while away the idle day-time hours. **Larry Evers** gave a one-man show of the paintings he has been doing. **Tony Matthews,** and **Allan Knowles** assisted by **Suzanne Moore** have been great successes teaching production numbers at the dance teachers' association in Chicago and Milwaukee.

★

CANADA

Canadian news of the month is the first eastern tour of the **Winnipeg Ballet.** Under the direction of **Gweneth Lloyd,** a great pioneer in Canadian dance, the company will carry a full complement, with its own decor and costumes, and will use a symphony orchestra in most cities. The Canadian editor of DANCE, **Frank Coleman,** who is a pupil of Pierre Monteux of ballet fame, will conduct the orchestras. **Lucia Chase** of Ballet Theatre has also indirectly aided the project on the musical side. The startling development of the tour also lies in the musical end of things. Robert Fleming, a young Canadian composer from the west who is a staff composer at the National Film Board in Ottawa, has composed a new ballet for the occasion. The catch is that this was no ordinary assignment. His job was to match the music of Gershwin's piano concerto. The Winnipeg Ballet had staged a work titled "Chapter 13" to the Gershwin music which they used in recordings. Owing to copywright restrictions, it was not available for general performance. Fleming then stepped in and using film techniques, wrote an original work to fill the gap! The Winnipeg Ballet is returning home in early December . . .

WINNIPEG BALLET's repertoire for their current tour includes a novelty called "Finishing School," based on re-discovered music of Johann Strauss the elder. The very existence of these scores are due to the discoveries of the library of Congress in Washington and the pioneering work of James Fassett, supervisor of music for the Columbia Broadcasting System. This season is, appropriately enough, the centenary anniversary of the death of the founder

THEATRICAL FABRICS Corp.

Specializing in

COSTUME FABRICS & ACCESSORIES for

Dancing Schools, Colleges and All Leading Broadway Productions

Write Service Department

THEATRICAL FABRICS

101 West 41st Street

New York City 18, N. Y.

COSTUMES
Made to Order
for
DANCE
&
All Other Occasions
Circulars FREE
THE COSTUMER
238 State St., Dept. 6
Schenectady 5, N. Y.

KIDDIE KOSTUMES
Specially Styled for Any Occasion
including Classwear
Special Discount for Group Numbers
2 WEEKS DELIVERY ON ALL ORDERS
Write us what your needs are.
1738 E. 21st St., Bklyn, N. Y. Tel. ES 6-0201
N. Y. Office — 1697 B'way Suite 806 CO 5-8596

CLASSIFIED ADVERTISING

Lady Dancing Teacher wanted immediately. Teaching experience not absolutely necessary. Salaries as high as $300 monthly. Wire, write special or call Floyd Ward, Lynchburg, Virginia.

SHOW BUSINESS COURSE. Tells how to enter, Who to see. $2.00 — AGENTS, BOOKERS, MANAGERS GUIDE U.S.A. & Canada. $1.50 Complete. H. Pigott P. O. Box 1653 Phila. 5, Pa.

Established concert dancer wants partner, 85-100 lbs., 5 ft., 20-27 yrs., free to travel. See John Dias, 3-6 p.m. 862 8th Ave., N. Y. C.

Experienced accompanist, available part or full-time. George Seaberg, TR 9-0092.

Your ad in DANCE MAGAZINE reaches the greatest concentrated group of dance enthusiasts of all time. Write for rates today.

CHRISTMAS CARDS

Sent Immediately . . .

As low as 4½c for card and envelope when bought in volume.

The best bargain imaginable in dance Christmas Cards.

1 Box 25 Cards and Envelopes $2.00
100 Cards and Envelopes to match $6.00
300 Cards and Envelopes to match $13.50

★ They're in red and green on a fine stock ★ Dance figures on cover. ★ A Decorative *Merry Christmas* and *A Happy New Year* on the inside of the french fold. ★ Plus Envelope, ready for your signature, to be sent out to your friends and loved ones as a token of your holiday greetings. » » » » » » »

FILL IN THE COUPON ➡

DANCE Magazine • 503 W. 33 ST., N. Y. 1, N. Y.

Please send me . . . . . sets of 25 Cards and Envelopes at $2.00 a set.

. . . . . sets of 100 Cards and Envelopes

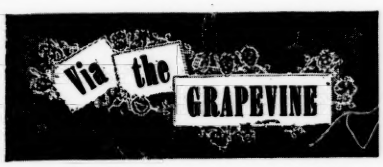
Money order ☐
Check ☐ for_____is enclosed

Name. . . . . .

Address. . . . . .

City. . . . . Zone. . . . State. . . . . .

of the waltz dynasty. Other ballets in the company's tour are "Allegory," to music of Franck's Symphonic Variations, which are often done in England, Rachmaninoff's second piano concerto, "Etude" on works of Chopin, the new Canadian ballet by Robert Fleming, "Chapter 13," the classical ballet "Arabesque" which utilizes the music of Glazounov's "Scenes de Ballet" and two standard Tschaikovsky pas de deux. Stars of the company are Canadians **Jean McKenzie**, and **David Adams**, who graduated to Sadlers Wells in London and who has returned to work with **Anton Dolin**. Another member of the company is a Hungarian D.P. who was formerly attached to the national Hungarian Ballet in Budapest.



continued from page 8

of Buenos Aires makes her debut in Los Angeles on December 1 at the Philharmonic Auditorium. Her partner is **George Zoritch.** Arnova is on her way to London and later to Milan to dance at La Scala. . . Los Angeles will have a Harvest Moon Festival at the huge Olympic Auditorium under the sponsorship of **Veloz and Yolanda.** Tryouts commenced November 27th... Irwin Parnes, local L.A. impresario, presented his second Annual International Folk Festival at the Philharmonic Auditorium in Los Angeles on November 27th, with Vincent Price of the films as narrator and a roster of **Devi Dja** (and company) **Antonio Triana** (and company), **Benjamin Zemach, Paul Valentine** and group in dances of Sweden, Ireland, etc. . . . Ballet Russe de Monte Carlo is dated for 10 performances in Los Angeles starting the 10th of December. **Markova** and **Dolin** will guest-star.

★

Pearl Primus postponed her trip to darkest Africa to do a stint at the Club Ebony in New York, where she is billed as "Little Primitive". . . . **Eric Victor** (The Van Dyke Beard), leading dancer in "Inside U.S.A." will have an exhibition of his paintings and sculptures at the Museum of Modern Art shortly . . . The swank Park Avenue Fred Astaire studios will throw open its doors and offer its facilities for the instruction of children suffering from cerebral palsy, to teach them muscular co-ordination through dancing. A number of dance educators have been most successful in this field of teaching the crippled through dance . . .

★

EVENTS of the MONTH

The new film by Maya Deren, **"Meditation on Violence"**, on which she comments elsewhere in this issue, will be unfolded on December 7 and 8 at the Provincetown Playhouse. This film, like many others by Miss Deren, is a study in choreography for the camera; in this instance it is based upon movement in Chinese boxing. **. . . A number of selected candidates will compete for the third Annual Ballet Society Fellowship Award in December.** Last year's winner was **Herbert Bliss.** Ballet Society's members will be invited to see a demonstration by artistic director George Balanchine of the creation of classic dance sur les pointes. . . . The English film "Steps of the Ballet" with Robert Helpmann will be released here in February by Cinema 16. D. D. Livingston has a print of the film, which he also will exhibit and rent. . . . "Kiss Me, Kate", a musical with choreography by **Hanya Holm,** comes to New York early in January after a Philadelphia tryout. . . . The main feature of the December 19th Choreographers Workshop will be a new work by **Valerie Bettis,** her own dramatization of the William Faulkner novel, "As I Lay Dying". Members of the cast include **Dick Reed, Boris Runanine, J. C. McCord, Doris Goodwin, Beverly Bozeman, Carol Osserman** and **Valerie Bettis,** herself.

Four works were previewed November 14th at the Studio Theatre at the C.W.'s first laboratory session. The most promising seems to be **Normand Maxon's** as yet untitled work to a score by Carlos Chavez. It was somehow reminiscent of Graham's violent and savage "Dark Meadow". Other works by **Florita Raup, David Tihmar, Zoe Warren** of Bard College and scenes of a dance play by Lydia Frank will be seen in 1949 Workshop programs.

Thousands of New York school children whose parents cannot pay to take them to dance recitals and ballets are hugely enjoying the Saturday morning affairs sponsored by the School Art League which this season has already brought them six dance programs. These programs, some of which have rejoiced in some of the most famous names in dance, are under the direction of Trudy Goth, who is also the director of Choreographers Workshop, under the auspices of which the dance programs of the S.A.L. are given.

The indefatigable **Trudy Goth,** a phenomenon who seems to work 25 hours every day, has been solicited by the artistic director of the Modern Musical Festival in Venice to contact American dancers, groups and individuals, for an invitation to appear in the September, 1949 Festival in Venice. **The emphasis is on modern dance.**

★

Debut of a Concert Dancers' COOPERATIVE

A quartet of Californians, which includes three dancers, **Mary Tiffany, Miriam Schiller** and **Karoun Tootikian** and one writer, **Robert Houston,** is responsible for the organization of an enterprising movement known as **"Dance Concerts, Inc.".** Like so many other artists, impotent because of the prohibitive costs of financing concerts or tours, in despair at the stagnation for lack of outlet for their talents, **this group is staging an attack on a situation only too well known to concert dancers.**

The idea is that this is not merely a booking agency, but a cooperative venture which will welcome dancers from all parts of the country to join in building an organization which will make the independent concert possible.

The group is making plans to establish a circuit so that dancers may take advantage of the organization from coast-to-coast.

The first concrete move by Dance Concerts, Inc. is the **"Meet the Artist"** Series, which has been booked to start late in January in Cali-

BARNEY

DANCE FOOTWEAR

Dealers & Agencies from Coast to Coast

Take This Time To Wish Our Many Many Friends

A Most Joyous Holiday Season and a Bright and Prosperous New Year

Barney

manufacturer & retailer

634 Eighth Avenue

NEW YORK 18, N. Y.

fornia. Other series will be presented in the near future, as well as a "Younger Artists" series at the Ruth St. Denis Intimate Theatre.

Various artists appearing in the series will contribute each his own personal mailing list and make a deposit in advance to hold the concert date. All concerts under the auspices of the group will be non-profit; **the dancer will receive the full box-office take, above actual costs.**

Dancers who are interested in appearing in California should write Mary Tiffany at 215 S. Myers, Burbank, Cal. for further information.

★

A new book on the dance, based on Pythagorean philosophy, by Dr. John Manus and prefaced by Ruth St. Denis, will be off the press in a few weeks. **This book sets out to prove the failure of the contemporary dancer who is generally undisciplined in the matter of diet, spiritual and physical habits (says the book).** It propounds a cure for today's dancer through rhythmic exercises. This we must see . . . The second issue of "CHRYSALIS", edited by Lily and Baird Hastings, is entitled "Perspectives in Painting", Italian, French and Surrealiste. **It has an interesting sketch of the Oriental dancer Nyota Inyoka by American artist Ray Wisniewski.** . . . Adelphi College will shortly rejoice in a magnificent dance mural to be painted on its walls by Abraham Joel Tobias, a huge affair, six feet by nine, to be executed in vivid colour, which will be easily visible the length of the campus. Students majoring in dance at Adelphi posed for artist Tobias for original sketches. . . . **Anna Sokolow** will stage the dances for Sholom Aleichem's "The Treasure Hunters" . . . Anybody knowing the whereabouts of **Ruth Garland,** are invited to advise her of the fact that she is being paged. Please write DANCE MAGAZINE, Miss Garland and let us know where you are hiding . . . In case you have seen the advertisement for the lovely ballet frock in these columns and have wondered who the pretty model is, she is 18 year old **Lila Popper,** sister of the Mary Popper who makes this frock. Lila has started her dancing career by touring with Theatre Guild's road company of Carousel". . . . . One of the handsomest pieces of costume jewelry ever inspired by ballet, is a pendant called simply "Les Sylphides". A gleaming, ribbed frame encircles a jeweled dancing figure and holds it in place as is revolves in its frame in a pirouette. She really **can** pirouette! . . . American Silk Mills has made a new fabric called **Nylosette** (a mixture of nylon and marquisette) which lends itself beautifully to ballet tutus, as **it doesn't crush** and it can be taken out of crammed costume trunks **without having to be ironed.**

★

The **High School of Performing Arts,** now in the middle of its first year, will start a dance workshop for its students as soon as enough of them are sufficiently trained to warrant such a workshop.

★

"Uday Shankar and the Dance of India" is in preparation by **Basanta Koomar Roy,** author of "Rabindranath Tagore: The Man and his Poetry". This book has been endorsed by Mr. Shankar. Mr. Roy will be grateful for contributions of photos, anecdotes and other material from friends of Shankar the world over. Write him in care of DANCE MAGAZINE.

CALENDAR of EVENTS — December 1948

RECITALS

2	American Museum of Natural History	2:00 P.M.	**La Meri** and the Exotic Ensemble
5	Ziegfeld Theatre		**Mariemma** and Ensemble
11	Central High School Needle Trades		**Harald Kreutzberg**
12	92nd Street YM-YWHA	3:30 P.M.	**Carmelita Maracci** and Company
12	Ziegfeld Theatre		**Mariemma** and Ensemble
17	Barbizon Plaza Recital Hall		**Yianni Fleury** and Lida Alma
19	92nd Street YM-YWHA	3:30 P.M.	**Carmelita Maracci** and Company
19	Hunter College Auditorium		**Choreographers Workshop**
30	American Museum of Natural History	2:00 P.M.	**Federico Rey, Pilar Gomez, Tina Ramirez**

LECTURES

5	Marmein Dance Center	at 3:30 P.M.	**Miriam Marmein**
6	Carl Fischer Concert Hall	at 5:00 P.M.	**Antony Tudor**
6	92nd Street "Y"	at 8:40 P.M.	**Walter Terry:** "Revue Dancing"

The **Swedish Folk Dance Society** is holding Open House the first Tuesday of every month at the 23rd Street YMCA. **There is general dancing from 8:30 P.M. and coffee and Swedish cake thrown in for a 75c admission.**

★

CLASSROOM and CAMPUS

Alan Banks, an associate choreographer of the Theatre Dance, Inc. group, heads the new modern dance division of the adult education program at Brooklyn College. The course will stress the fundamentals of free movement in addition to regular classroom technic. The class meets every Tuesday evening. . . . **Igor Youskevitch** will resume teaching at the Shurman School when he returns to New York in December. . . . **Winona Bimboni,** former soloist with the Fokine Ballet, who taught Spanish dancing and ballet for the Chautauqua Institute last summer, is scheduled to teach there again the summer of '49. . . . A Christmas course in technique and dance theory will be given by **Hanya Holm,** assisted by **Alwin Nikolais,** at the Hanya Holm School from December 20 through 31.

★

RECENT and CURRENT EVENTS

Taik Won Cho, the leading dancer today in Korea is in America and has been seen in recital both in New York and Los Angeles. Review appears elsewhere in this issue. **A story on Mr. Cho and Korean dance appeared in the April, 1948 issue of DANCE MAGAZINE.** . . . Two concerts of rather impressive scope were seen in November at the Ethnologic Dance Center. On the 12th **Ted Shawn** appeared in a lecture-dance recital of American dances; on the 18th **Saki** and **George Philcox** appeared jointly in a program of Oriental dances. . . . One of the more propitious vantage points from which to view a dance recital happens to be the auditorium of the American Museum of Natural History, where for the second year a series called **"Around the World with Dance and Song"** has been delighting a professional, as well as a layman's audience. This years' series, under the enlightened direction of **Hazel Lockwood Muller,** who did such a grand job last year, began with **Huapala,** who appeared at the Museum on October 28. The November 18 concert was called "Contrasts in Rhythm", an event of artistic merit, with the dances of India and Palestine by **Hadassah** and traditional Haitian rhythms by **Jean Leon Destine.** . . . The Concert Theater of **Litia Namora** is currently entertaining and edifying audiences in the East and Middle West, where Miss Namora, an alumnus of the La Meri company, is touring. Miss Namora appears jointly with Elizabeth Crawford, soprano and Alfred Patton, pianist. This trio has already had an enormous success during the war when it toured overseas in North Africa, the Middle East, India, Burma and China and then via Europe back to America, at which points they were seen by a G.I. audience of rather colossal dimensions. . . . **Ruth Page** and **Bentley Stone** close their current tour on December 13 in Lafayette, La. and will return to Chicago for the Christmas holidays. . . . The November 21st concert, the first of the 1948-49 season by Theatre Dance, Inc. set a standard in theatre excellence. Works by **Nelle Fisher, Eve Gentry, Ruth Harris, Jean Houloose, Betty Lind** and **Alan Banks** were seen. Complete reviews will appear in the January, 1949 issue. . . . **Mary Anthony** and **Joseph Gifford** appeared on the concert series at Wheaton College, Norton, Mass. on November 5th. . . . The Dance Workshop of the Bennington College presented a varied and stimulating program of modern dance on November 18, 19 and 20, with compositions by students of the Dance Department. . . . **Mariemma** and her Ensemble are making rather strenuous 'first' appearances here in the East. Her various debuts have been set at November 23, 27, December 5 and 12. She is assisted by **Jose Toledano** and **Paco Fernandez.** Reviews appear in the January, 1949 issue.

★

★ ★ ★ ★ *The Dance Calendar---*

A combination Christmas Greeting and Calendar, costs no more than a card, can be mailed for 1½¢. For teachers: serves as a free ad the year 'round.

On each of its 12 pages a glamorous photo of one of your favorite dancers, on the back cover a short but complete biography of each of them . . . Diana Adams . . . Nathalie Krassovska . . . Lucia Chase . . . Carmelita Maracci . . . Muriel Bentley . . . Olga Suarez . . . Gertrude Tyven . . . Nadine Gae . . . Barbara Fallis . . . Kathryn Lee . . . Melissa Hayden . . . Nora Kaye . . .

The best way to mark the weeks and months of* 1949 *is with a DANCE Calendar.

They're just 25c each; $15.00 for a hundred; and $12.50 per hundred if you buy them in lots of 500 or more

Send for those you'll need now!

Your Signature Imprinted for a Small Additional Charge

DANCE Magazine • 503 W. 33 ST., N. Y. I, N. Y.

Please send me _____ Calendars

Money order ☐
Check ☐ for_____is enclosed

Name.....

Address.....

City.....Zone....State.....

To all my friends
A Merry Christmas
and a
Joyous New Year
Leo Harris

This Christmas
Give Dance Footwear . . .
The Gift of Glamour
and Grace!

Leo's Christmas Gift Suggestions

Everlast Toe Shoe

Featuring the famous "rainbow arch", suede toe, and on-the-square design to eliminate cramping of toes. Pink, white or black satin. All sizes.

$5.25

25c extra with ribbons

Grecian Sandals

Attractive cut-out pattern. Arch-shaped elk sole. Perfect for esthetic or interpretive dancing. ⅜" heel is 35¢ extra. All sizes—AA to EE. $1 extra with crepe rubber sole.

Black or white kid $4.95
Silver and other colors $7.45
Gold $8.45

Footform Ballet

Accordion pleated soft toe ballet. The ideal practice shoe. Soft, pliant glove leather shapes to foot easily. A1 sizes—AA to D.

Black or white....$2.95
Colors to order..$4.95

Deluxe Theo Tie Tap

A fine patent leather tap shoe that combines flexibility, comfort and fit. Wood heel for lightness and balance. All sizes—AA to D width.

$5.35

Special student's model.....only $4.45

Men's or Boys' Oxfords

Black patent leather or kid. Fully lined. Sturdy and economical. A to D widths.

Boys' sizes:
8½ to 6.....$ 8.50
Men's sizes:
6½ to 12.....$10.50

Practice Costumes

Lovely, long-wearing practice costumes. Easy to wash. Styled for comfort and freedom of movement. Complete with matching pants. Sizes 10 to 18.

$3.25
and up

Nature Sandals

Inexpensive shoe for esthetic or interpretive dancing. Soft, pliant, with elastic fasteners, and fine elk soles. All sizes.

$1.15
$1 extra for crepe rubber soles

Musical Comedy Tie

A dressy, graceful shoe for chorus and ballroom dancing. Sturdy and pliable. 1½" or 2" cuban heel. All sizes . . . AA to D width.

Black patent or White .....$ 8.50
Silver .....$ 8.45
Gold $10.50

"TWO BAR" Practice Costume

Designed for the dancer who wants the finest of rehearsal dress. Brief, smart and comfortable! Low round neck, tapering waist, ties in back.
Sizes 2 to 20

Dove Knit
Available in the following lovely colors: turquoise, pink, black. Includes pants.

only **$3.95**

Cotton Jersey
Available in blue or black. Includes pants.

only **$4.95**

32 WEST RANDOLPH ST • CHICAGO 1, ILLINOIS

STORES IN PRINCIPAL CITIES — NO BRANCH OFFICES